

GENITAL GRINDER PROJECT

TEYXOS

"X"

(#31992)

A N V O S T !

...and finally we are back from the grave! Almost four years have passed since Genital Grinder was born under the name "Metallic Slaughter 'zine" back in early August '88. And almost two have passed since #2 came out in early December '90. After the failure (failure in our opinion) the project stopped for a while.

Then in March '91 Peter met me, he has just left a 'zine he was involved in, in those days, and asked me to join a 'zine he had just formed. The 'zine was called "Pathologic Necropsy". It's goal was to promote bands/labels, etc. from the grind/noisecore and death metal field. We started working on it, but later on we both were bored of the death metal trend and wanted to start something very brutal, a really extreme projekt. So as we did also dislike the title "Pathologic Necropsy" we decided to stop it.

At that time I had some material from some bands/labels mainly from the industrial/experimental field in my file, so sometime back in early Oct. '91 we decided to reform Genital Grinder with the will to promote extreme noise projekts (labels, 'zines, artists, etc.). We decided not to feature any longer HC/punk/metal material, just bands and other projekts from the what is called "noise" whether it is called "industrial", "experimental", "grindcore", etc.

And later on after some changes in the projekt's members Izaka joined Genital Grinder. Back in March '91, we met together and as I knew from the past that he was a noise lunatic and he told me that he was interested in forming a fanzine including industrial projekts, he was asked to enter it.

Since Izaka entered, many radical changes took place. Some of which will be noticed in future issues, as by the time he joined Genital Grinder almost half of the issue was typed. But some other can be noticed in this one (the frontcover, etc.). But because he entered quite late in the projekt, not much of his own file material is featured in this issue.

GENITAL GRINDER is interested in all underground extreme forms of Art! Not only in extreme musical forms. That's why we decided to call it issue "X" using the Greek letter than the Latin number "X" (=10). Because the letter "X" means many things for us.

WE decided not featuring any longer bands from the metal scene, as metal isn't our cup of tea anymore. We belong to the grinders who decided after the death of real grindcore to follow the tendency of the post-grind scene, the industrial face of it. We didn't want to make it a metal 'zine, something very simple as we dislike the most, the death metal trend, we were bored of watching people playing it deathmetalers, at the time that the outburst of the death metal fashion started, though in the past they didn't know even what does the word "music" mean. We also didn't like the idea of playing it "satanists", "occultists", etc. only for fashion.

Actually that was one of the reasons that I left **GENITAL NECROSIS** projekt back in early '90. I was bored of the death metal that was turning to fashion, and as grind was dead I decided to keep listening to my lovely noise than playing a metalhead—a sell out one too, as death metal (at least a large part of it) is a sell out!

One of the main reasons that Genital Grinder was reformed is that we couldn't find a 'zine especially in Greece—interested in the ultimate depths of the network, or simply covering our taste. WE were bored of reading in 'zines mostly for well known bands that are featured and in well-known big musical magazines and reading very few things about underground projekts. WE were bored of reading where did the X band piss and what time, or how many women fucks the X band in one night and how much pot they smoke meanwhile, and other bullshit.

So we decided that it was time to return.

Another reason that we started it again is that we still don't believe that the real underground spirit is DEAD! In the network-we believe-that there are people who really like what they are doing and don't do it only for the money but from their pleasure to create something themselves. That's actually what the network needs. Active people not passive ones. Although there are exceptions, who always try to cheat others and try to survive in it following this way, but such "people" don't remain for a long time in the scene, they get screwed from the network itself!

Another and maybe the greatest reason we decided to reform it was that we didn't feel having completed our purpose. Still we haven't featured in Genital Grinder not even half of the material we want to. Still there are many people whose work we wanna feature it in these pages. But it takes a long time to release an issue, as we have many other things to do apart Genital Grinder.

We don't want to make a 'zine with 50 pages or so. A 'zine in this way won't be Genital Grinder, so we prefer to work hard on it, and not having a steady releasing date/period.

In Genital Grinder there are no "editors" (and any other crap labels, some use for us and this projekt). We are just three good friends and everything we do is totally made out of fun and our pleasure helping some friends. We also don't play it neither "professionalssionals" nor "amateurs". Labels such as these don't have to do anything with us!

WE decided to call Genital Grinder "projekt", 'cos we were bored of titles such as "fanzine", "magazine", "newsletter", etc. Also labels for this projekt such as "industrial", "experimental", "grindcore" don't exist. We consider it as a projekt interested in the "noise" scene 'cos we believe that, that word covers almost all the others.

from now on Genital Grinder won't be for SALE, but only for EXCHANGE! We decided to do that for various reasons. First of all, because actually Genital Grinder in the past has sold very few copies (5 copies were sold from #1-it was a limited edition of 110 back in June '89 with 100 A4 pages and none from #2-limited edition of 400, of which only 150 were sent out, all the others were thrown to rubbish!) Then, we are not interested in earning any money from it, if we wanted to earn any money then we know other ways and better ones. Actually the money spend on each issue is too much, that is impossible to earn it back again.

WE believe that exchanges, give the chance to more people to learn not only about what we are trying to do here, but also to learn about other's work, without having to spend much money in buying it. Also it gives us the chance to know more people and their work and listen/read/distribute it and only to review/feature an article/interview in Genital Grinder but also to collaborate with them on a non-profit basis.

Genital Grinder still remains in it's grind philosophy, that's mainly one of the reasons why we kept up in the vein of #1 basically, although we did some slight changes in it's lay-out.

We decided to feature from now on the column "Waves of oblivion" interested in featuring other projekts (mainly 'zines) but also news from labels, etc. We also decided to change the review's column title from the common "REVIEWS" to $\tau\omicron\ \Sigma\eta\mu\alpha$ which is an ancient greek word and stands for graveyard/cemetery. We also decided to reduce the reviews pages (those who have copies of #1 remember that we had more than 15 pages with reviews), perhaps we'll continue this policy in the future too. We mainly reviewed the material that was send free to us and some other that we like.

Genital Grinder, doesn't belong to any political party, and we mainly avoid featuring articles, interviews, etc. with a political approach. Some opinions on a political party might be featured from someone in an interview or an article send to be featured but that doesn't mean that we agree on that opinion. But of course that doesn't mean that if an article/interview won't be featured or will be censored from us, 'cos that kind of policy hasn't to do anything with us.

Politics don't have to do anything with Genital grinder projekt. We actually dislike 'zines who give in their work a political approach.

And of course free ads. are welcomed! No money needed to feature a piece of paper in this projekt. But please if possible when sending us an ad. drop a line too! I'm bored of receiving letters including a plain ad. and nothing else. At least to know with who we are in touch with, thanx in advance!

Plans are also made for future collaborations with other projects (something that happened in past with members of Genital Grinder and Meganecrosy 'zine, under the name Genital Necrosis).

We are also interested in the work of underground writers, cartoonists, etc. Anyone interested get in touch! Other contributors are also welcomed. But please write first! Free copy of course to anyone. No rip off!

In the future we will probably feature articles on old psychedelic/progressive bands too. Such as Incredible String Band, ZNR, Etron Fou Leloublan, Principal Edwards Magic Theatre, Can, Faust, etc. There are also plans for further articles on well-known composers of this century.

'till our next issue, G O O D B Y E !

T H E C I R C L E I S U N B R O C K E N !

C O - O P E R A T I O N N O T C O M P E T I T I O N !

N O N A Z I ' S F E A T U R E D ! N A Z I S C U M F U C K O F F (T H E N E T W O R K) !

Thank to all our friends (you know who you are)!

NICOLAS
60 SKRA ST.
176 73 KALLITHEA
ATHENS
GREECE.

I Z A K A
PO BOX 40003
SANTA BARBARA 12310
ATHENS
GREECE

PETER NAUSEATED
KIDONION 24
156 69 PAPAGOU
ATHENS
GREECE

NOTE: Grind/Noisecore material
only to Peter!

W A N T

L I S T

Any people who have any of the records below second hand and for sale, send list and prices to:
I Z A K A / PO BOX 40003 / Santa Barbara 12310 / Athens / Greece.

Note : * = anything in vinyl !

Autopsia : 7"
Borghesia : 1st LP
Blackhouse : 1st and 2nd LP
Monte Cazazza : *
Come : *
Aleister Crowley : *
Current 93/Sickness of snakes(Boyd Rice + Coil):

Nightmare Culture mini lp

Die Todlich Dorris : 1st and 2nd LP

Dissecting Table : *

John Duncan : *

Einstürzende Neubauten : any 7" and 12" 1980-82

Factrix : 1st 7" 1980

Genocide Organ : Leichenlinie LP and 1st 7"

Gerogerigegege : *

Hanatarash : *

The Haters : *

Hijo Kaidan : *

Hunting Lodge : 1st LP

Incapacitants : *

Krang : *

Leibstandarte SS MB : *

Laibach : any boxes and double LP's

Leather Nun : 1st 7"

Eric Lund : double 7" in box

Lustmord : *

Master/Slave Relationship : 1st LP

Mauthausen Orchestra : 1st and 2nd LP

MB : *

Merzbow : * 1980-1988

Nurse With Wound : *1979-1984 and "Drunk with
the old man" LP

Organum : * 1983-1988

P.D. : *

Pig D4 : LP

Permutative Distortion : 7"

P16 D4 : * 1983-1987

RGR : *1984-1987

Ramleh : *

Runzelstirn and Gurgelstock : *

Rudolf Eb.Er : *

S.B.O.T.H.I. : 1st and 2nd LP

Sodality : *

S.P.K. : any 7" 1978-1982

Test Dept. : *1980-1985

T.G. : * on Industrial records

" : * on Illuminated records

" : Death Factory Live LP

" : Power Assume Focus LP

" : The Kill LP

" : Mission is terminated LP

" : Nothing short a total...LP

" : Führer Der Menschheit 10"

ULTRA : *

Virgin Prunes : any singles 1980-1982

Vivenza : *

Von Magnet : *1980-1985

Wash your brains : LP

William Burroughs : 1st LP

Whitehouse : *1978-1989

Zero Kama : The secret eye of L.A.Y.L.A.H. LP

Z'EV : *1980-1989

Zoviet-France : *1982-1986

Vagina Dentata Organ : *

c o m p i l a t i o n s

An afflicted man's musical box LP(United Dairies)
Anthology of tomorrow's popular music-BOX-Arti-
cule

Band Salat-Goodnoise-LP

Born out of dreams-LP

BRUTTLSTE-Box-RRRecords

Bradford Redlight District-LP-Come org.

Come and bestiality-LP-Come org.

Dreams while drowing-LP-Crit Level

DISTRUCT-LP-Selektion

Dada for now-LP-Ark

Für Isle Koch-LP-Come org.

Futurism and dada reviews-Sub Rosa

40 Edges -LP

God bless america-Box-RRR

Hawai-box

Lieber Zuviel als zuwenig-LP-Zick Zack

Le Enfer-2LP

Masse Mensch-Selektion

Mixed banned phillanthropist-LP-Selektion

Neuengamme -LP-Remote Control

Ohrenschrauben-LP-Dom

Projekt Neu Ordnung-LP-Tesco org.

Radionome-LP

The second coming-LP-Come org.

Swallowing scrap metal-LP-Güt Level

Sacred War:2LP

Topyscan-LP

Testament-Box-RRR

Vhutemas Archetypi-LP-Side Effects

Also anything from Janni Christou, Herman Nitsch,
Luigi Nono, Mauricio Bianci.

Nicolas's note: I'm looking desperately after the
"Greasy Truckers live in..." '74" double LP, featur-
ing Henry Cow, Gong, etc. Anyone who has it pleez
contact either Izaka or me, thanx!

New release from PERMIS DE CONSTRUIRE DEUTSCHLAND

MORTAR

MORTAR compilation

MORTAR compilation

Compact disc

ref : PPP 104

Compilation with

CABLE REGIME^o (GB)
COP SHOOT COP (USA)
NOX (F)
CASPAR BRÖTZMANN-MASSAKER (D)
GORE/HOER (NL)
FALL OF BECAUSE* (GB)
GRILL (F)

Total play : 71 minutes

Tracks :

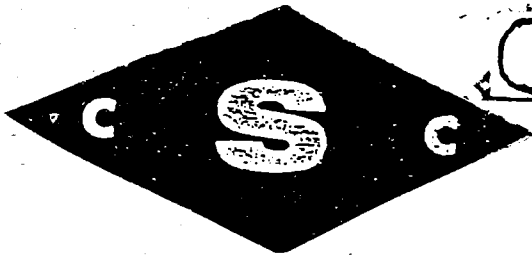
White Subway
Chameleon Man / Suck City
Encore / Never Enough
Massaker
Stroke / None
Grind
Cherumen / Titan

^o featuring ex 2nd Guitar of GODFLESH

* Justin K. Broadrick

For more information, please, write to :

PERMIS DE CONSTRUIRE DEUTSCHLAND
kernerstrasse 15, D-7156 WÜSTENROT, Germany, Fax & tel : (33) 87746711



CHAINSAW CASSETTES

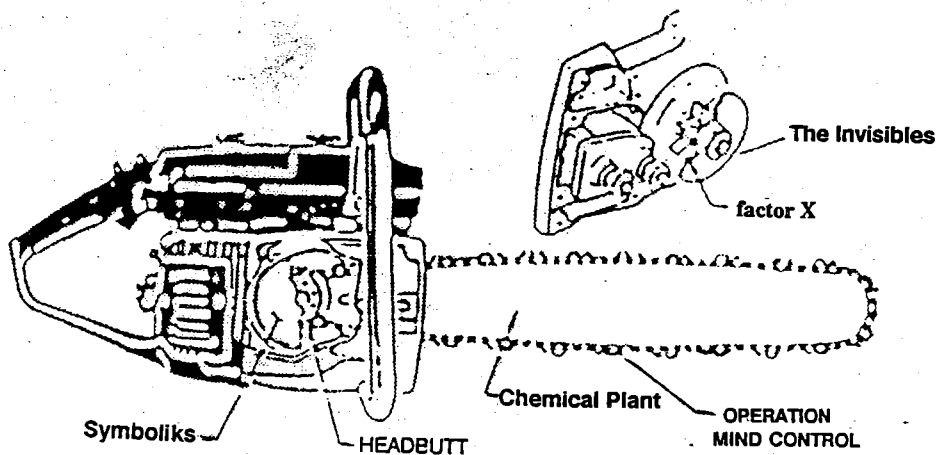
CHAINSAW CASSETTES has been set up to release albums by various sound projects and groups in a cassette-only format. They offer their material in a compact and inexpensive form, hopefully making this music accessible to many people, while providing very high quality items in both the packaging and sound-content.

Many of Chainsaw releases are of an industrial/electronic/noise manipulation nature, but they will consider any type of original or unusual material, especially those with something to say so as to release. Those who are also involved with Chainsaw wish to promote the cassette format as a valid alternative to the current over-priced music industry.

Chainsaw recording artists include Chemical Plant, Operation Mind Control, and others. Recordings of other artists are also planned for the coming months. Chainsaw offer also compilation cassettes of the label, so to encourage people to try out Chainsaw's product.

Chainsaw is also likely to be collaborating with a US cassettes label Sonic Delights, in an attempt to promote further this medium.

If you are interested in ordering/writing to Chainsaw cassettes at: 11, Layton road, /Islington/London N1 0PX/U.K.



PERMIS DE CONSTRUIRE DEUTSCHLAND
KERNER STR. 15 D-7156 WÜSTENROT



NOTES

LE MAGAZINE DES AUTRES MUSIQUES

Editée depuis 1981, NOTES est une revue trimestrielle consacrée à l'ensemble des musiques différentes qu'elles soient issues du rock, du jazz, des musiques traditionnelles ou contemporaines...

Chaque numéro comprend des articles de fond, des interviews ainsi que de nombreuses chroniques de disques et de concerts.

Eclectique dans son contenu NOTES traite des styles musicaux suivants : musiques nouvelles, rock progressif, musiques improvisées, free jazz, électronique, jazz-rock, musique contemporaine, electro-acoustique, concepteurs d'instruments, new-age, musiques traditionnelles...

NOTES est disponible par abonnement (six numéros) pour 130 Frs pour la France et 150 Frs pour l'étranger.



Oui, je désire m'abonner à NOTES et je joins le règlement par chèque ou mandat à l'ordre de NOTES OBLIQUES soit 130 Frs pour la France et 150 Frs pour l'étranger (6 numéros)

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A retourner à NOTES, 16 rue Hignard 44000 Nantes France



: 40.49.24.57

ANCIENS NUMEROS DISPONIBLES

- 14 : Munju, M. Westbrook, Abus
Dangereux, Virgule 4, Offering, Free
Music, Gryphon.
- 15 : C. Cutler, King Crimson, Uppsala,
Samla, Combo FH, Thalassa Kollektif,
Dudu Pukwana.
- 17 : B. Paganotti, Franti, Shub Niggurath, F.
Joly, Melody Four, Conventum, Wha Ha
Ha, G.Sommer.
- 18 : Xalph, C. Vander, S. Kassap, C.
Demet, D. Lazro, Van Der Graff,
Pendragon, R.Raux, L'Accroche Note, P.
Dorge.
- 19 : J. Zorn, Minimum Vital, Abus
Dangereux, F. Laizeau, Tago Mago, C.
Burk, Julverne, P. Blanchard, Incroyable
Jungle Beat.
- 20 : Hugh Hopper, S. Lacy, K. Blasquitz,
Taste, Rousseau, Popol Vuh, Leo
Records, ADN.
- 21 : M. Westbrook, Heldon, Masal, Maze
1066, Uppsala, S.Moore, D. Levallet.
- 22 : A. Marcoeur, Mnemonists, In Cahoot,
Les Usa, C. Lefevre, J.L. Chevalier, La
distribution, Jazz en Belgique,
OOYEVAER Disk.
- 23 : Y. Seffer, Edhels, Soft Verdict,
Legendary Pink Dots, Wondeur Brass, D.
Bertram, Sound Aspect, G. Leigh, P.
Wachsmann.
- 24 : Faton Bloom, La 1919, Eider Stellaire,
New jazz en CD, Vivenza, Infrasteff,
l'europe du jazz, les disquaires.
- 25/26 : C. Cutler, Sun Ra, Dan Ar Bras,
Dun, S. Vander, Szentendre, Anches Doo
Too Cool, G. Collier, C. Barthelemy, A.
Peacock.
- 27 : Céléa/Couturier, P. Tillemann, Sa'ino,
Nko Ndongo, C. Marclay, Loose Tubes, F.
Kokelaere, Eddie Prevost, Jazz en
Pologne, Bedjabetch, Johnny Dyani, Z.
Seifert.
- 31 : P. Cauvin, Sixun, B. Godding, Jaro
Rec, Bresil Fusion, H. Riley, Musique
futuriste, Lo Jo', USA, Le Mans 88, D.
Lawson, Arnac' Système.
- 32 : Paga, Artie Ficelle, New Age, La
RDA, J.P. Boffo, J.Tchicai, Splasc(h),
Shylock, J.C. Aveline, B. Jenkins, Seffer/
Bouhey.
- 33 : J.L. Chevalier, K. Blak, A. Viaud,
Lorenzini/Ballester, les frères Guillard, le
retour du progressif, S.Scacell, Brésil
Fusion, Spike Jones.
- 36 : Can, Hecenia, S. Kassap, Autopsia,
Ejanaika, Shub Niggurath, F. Fromy, G.
Isbin, Prog?, Festivals (Mimi, Sarzana, Le
Mans...)
- 37 : Daniel Denis, Broken Music, Tiemko,
Fred Frith, Pierre Boulez, Musiques
savantes/musiques populaires, Festival
Basta, Prog?, Hugh Davies.

PRIX DU NUMERO : 15 FRS
NUMERO 25/26 : 30 FRS
NUMEROS 36 ET 37 : 20 FRS



IRRE tapes, maybe is one the best labels in the network, and one of the best in Europe and worldwide. Matthias Lang is one of the most important names in the network, as he has discovered and released tapes from many bands and artists of various styles (from rock up to industrial various compilation tapes, etc.).

Back in 1980 Matthias was the editor of Irre fanzine, and somewhere in 1982 he released his first tape, that was the first release of Irre tapes. Here's an interview with Matthias, done somewhere in early '91. For further information and catalogue of Irre Tapes, write (including an IRC to: Irre Tapes, c/o Matthias Lang, Barendellsrt. 35, D-6795, Kindsbach, Germany).

G.G.: When was Irre tapes formed?

M.L.: Irre tapes, starts in 1982, from 1985-1987 I made a break and from end of '87 and on I started again with releasing cassettes.

G.G.: What do you think of the German independent scene?

M.L.: The best in the independent-German-scene is the basic, the cassette underground. We have a lot of active musicians and labels, too many to list here. A little bit higher, we have some good better known groups like Shiny Gnomes. The scene is OK here.

G.G.: Do you sell only your products, or do you also distribute products of other labels too?

M.L.: I don't distribute other projects, I don't have the time to do that. I am married, I'm working 9 hours all day, I have other interests and two little children (and they are very wild and crazy, we have a lot of fun every day, these two kids are the "highlights" in my life, you know?) (well I don't have a personal experience cos I'm only 18, but from other friends who are married with kids I know, it's great! -the ed.) big kisses to Katharina (January 2 years) (well I think that now is one year older since the int. was made something like a year ago -the ed.) and Theresa (January 4 years) (here holds the same as above -the ed.).



projekti box 1591 garden grove, ca 92642-1591

G.G.:Which bands do you like to listen to most?

M.L.:Bands from my label?(well seems a good idea-the ed.)Oh,I do like it all,but the five best irre-tapes at this momentare:
1.Almost Human(IT037)/2.Solanaceae tau(IT039)/Nomuzic(IT038)/4.Siegmarr Fricke(IT036)/This window(IT035).

The three best compilation tapes are:1.The perfect day(IT033)/2.Panic (IT023)/3.Night+day(dreams)(with photo-cover)(IT012)(I think that the list has now changed since from the time that int.was done 'bout 20 and more are released from Irre-the ed.)

The best band in the world is X-Ray Pop(?!?!?!),hera their IT016 K7!!!!

G.G.:Which,in your opinion,is the best Irre release up to now?

M.L.:The best irre-tape,I think is Rambo comp. volume I,with lots of good tracks to the rambo-theme:X-Ray Pop,Lord Litter,Sack, Monochrome Bleu,Inutil,Voices in the distance,Spheric corner,Flagrants d'eli....

G.G.:Are there any people/friends who distribute your releases abroad or not?

M.L.:Yes,irre-tapes is distributed in the whole world,some friends(Hallo to Chris Phinney/USA,Miguel a. Ruiz/Spain,George Priniotakis /Greece,Donald Campau/USA,Lusetti Guidd/Italy,Mitch Ruston/UK,Stephan Parsons/USA,Jar/Germany,Markus Detmer from Staubgold/Germany,EBU/Germany...sorry I have forgot so much)helped me.But I get no money from them,they can distribute it on non-profit-base.

G.G.:What do you think of the German reunion?

M.L.:No comment!(I wait for my next tax-police)

G.G.:Anything else to say?

M.L.:Please ladies and gentleman,help underground-labels to survive,if you see adresses from cassette labels,write for their catalogue.Before you buy another industry-lp,see and hear what this fine labels have good music on good cassettes!They need your help to survive. Please write for free catalogue!



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oablaof

K
SIN-ORG

SIN-ORG

Hm, well Sin Org is a distribution label mainly, though there'll release some stuff under their name. Gianfranco, has also a programme on the radio, featuring some great stuff from industrial/harsh/electronic/etc. bands/labels, etc. Here's an interview done 'bout a year ago, that will let you have an opinion on Sin Org. For catalogue/infos etc. write (enclosing an IRC) to: Gianfranco Santoro, Via Adige 8, 33010 Cplugna, Tavagnacco (Udine), ITALY.

-G.G: Well pal, give me a short bio of Sin Org

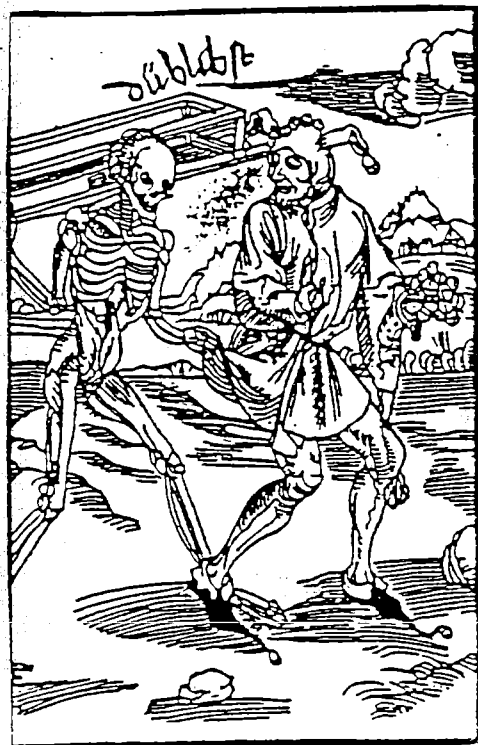
-Gianfranco: I'm working on Sin Org, since about January 1990, actually I'm still organising its structure and its first releases. With this label I'm interested in working with a hard-artistic concept, using in particular some music expressions I think are the most interesting at the moment, such as part of the so called experimental music and post-industrial music in its darker vein. I'm interested to achieve artistical results with a philosophical/esthetical/cultural approach, working on material or with people with particular references and interests. This doesn't mean we are snob, absolutely not! When I'm talking of "art-concept" I mean something I'm doing for the others, something of mine, very personal; so I would have the same from everyone interested to collaborate with us, a personal exchange of energies; I don't support groups/artists interested in having from Sin Org a track on a compilation or a review, all this doesn't interest me, I want something more, an artistical approach as life attitude. At the moment Sin Org is structured in three sections:

a) Production: We're planning a limited edition box set titled "BEAUTY" the first Sin Org release; it'll feature about two tapes and a booklet, with brilliant contributors such as Muslimgauze, Brume, Doc Wor Mirran, Brighter Death Now and many others. It'll be a high quality release, with good recordings and interesting opackage. (The comp. is not out yet as far as I'm concerned-G.G.)

b) Distribution: we distribute locally and using a mail order catalogue named Slaughterhouse a good number of items in particular about experimental music material; Slaughterhouse is available every 3/4 months with reviewed titles in English language. Anyone can have a copy sending 1 IRC for postage (3 overseas). (Don't decay write today, brilliant material-G.G.)

c) Information: we'll release very soon a newsletter, titled Suffer, with all info on Sin Org, plus an interview section to musicians/groups and a review section of promo material (zines, records, tapes, etc); it'll be distributed free (only postage is needed); anyone is seriously invited to submit promo-stuff for guaranteed review and if it'll be possible, radio airplayed. (Well, the zine is out. Soon Suffer will be an A4 24paged zine, write to Gianfranco for infos).

-G.G.: Why did you decide to stop Discipline?



G.S.: I stopped Discipline Prod., because as time passes I was condemned to die with it in a vicious circle of bad collaborations, bad contacts, bad people. The main point is that in particular for the last months I was considered a "service" with people interested in me only to say: "do this, write this, send this!" It was time to break this circle so I stopped after 4 years with Discipline. Even considering I knew/met great people working on it; but like I wrote before there's a lot of people not interested in what you're doing, in your art concepts, in what you think; there's people interested in using what you're doing (which is the same part of yourself); a real bad attitude!

-G.G.: Now, what about your band L.S.D., what have you released until now? now?

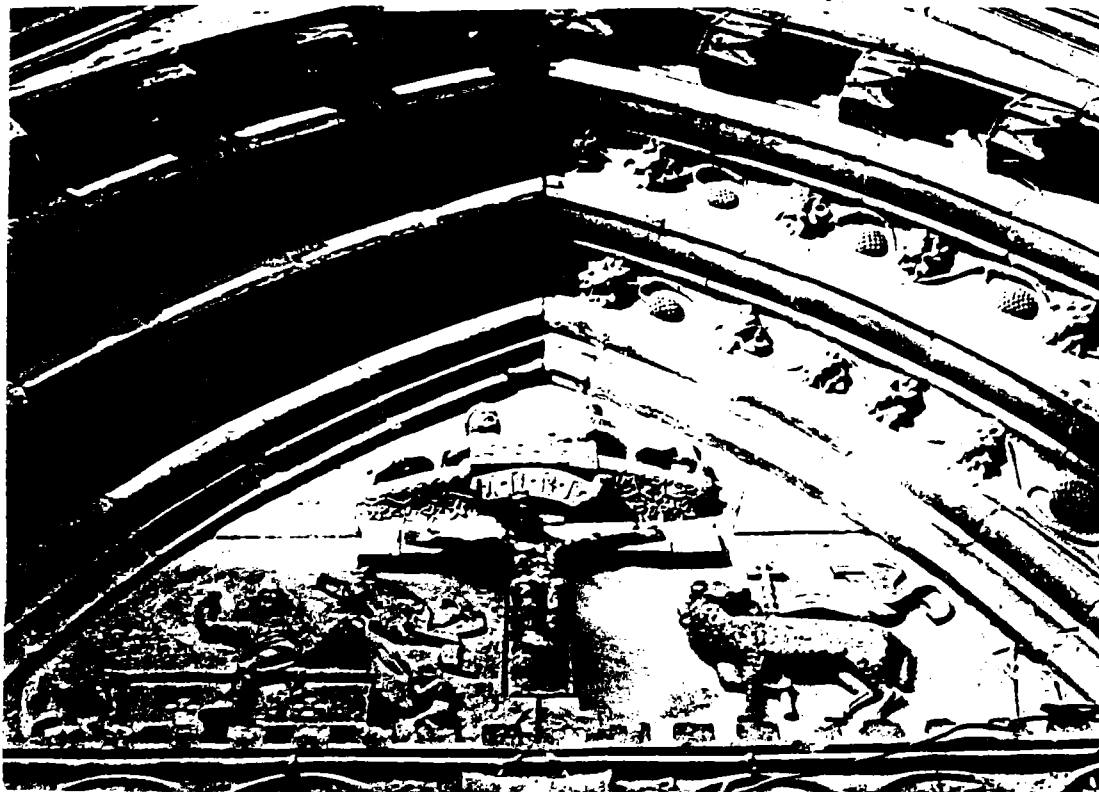
-G.S.: Well, you know L.S.D. is my personal music projekt (band R.I.P. now, Gianfranco was about to start Kriëg, but I don't think that they have recorded anything - G.G.); in 4 years I took part to about 35 compilations on tapes in many countries, plus two own tapes (one live and a split one). Actually three compilations on LP are available with L.S.D. tracks (in particular on Minus Habens recs. - Italy - and New Branch - UK -, both are very interesting). The last recordings edited are two tracks on a double tape on NOP (Japan) and another new track will be available on MOTOP 2 an LP compilation on IF recs. (Holland). Anyway, I'm not recording too much as L.S.D. at the moment, I'm interested to use this name for particular projekts only.

-G.G.: What do you think of the independent scene in i) Italy, ii) worldwide?

-G.S.: I'm not interested in any kind of "scene", I prefer collaborate with single individualities, and not with "part of a scene"; the word independent has no sense for me, in Italy and worldwide. I think having a pure individuality is better and better than being "independent".

-G.G.: Which bands/musicians do you like most?

-G.S.: I listen to lots of bands/musicians, of different kinds of music. Of course I have my favorite names but I think isn't necessary to use a page of your magazine to list them. The only distinction I could do



(cont.)

is that I like hundreds of bands for what they do musically but only a little number of them are really important for me, in particular concerning some aspects of them not limited to the music only, but interested to as more personal/esthetical/cultural life research, you know what I mean.

-G.G.: Which are your fave mags/zines?

-G.S.: I think actual magazines/fanzines panorama is very poor, in particular in Italy, where the traditional kind of fanzine has disappeared. People aren't interested by this kind of communication; they're really don't care if someone produces 100 copies of xerox-typewritten fanzine in which the "editor" has lost time, ideas, money and has given part of him in it. People prefer buying a big magazine in their local paper shop instead of supporting some interesting fanzines. This is very sad, but it's a sign of our times. Actually I really like several publications such as *Fist* (mag-UK), *Vital* (newsletter-Holland, Usmis, Informe, The brain of the Monster, Amen (all excellent art-social magazines from Italy, Ah! Sunflower (a new Italian little mag written with "competent enthusiasm"). I really like most of the British fanzines (from music to poetry to social themes) which I think have the same sort of the first "fanzine-movement"; yes I like a lot any kind of British fanzines, with the classic offset layout, etc. etc.

-G.G.: Really what kind of films do you like to watch?

-G.S.: I haven't particular preferences at the moment, maybe because we have in this period the same boring movies with the same boring ideas with the same boring actors, with the same "cliches" interpretations. Anyway I still love old Sergio Leone's classic movies, still revolutionary in their structure/message, I like other single movies of different authors, plus tons of many many underground radical movies. Apart this, I must admit I have to know better some filmmakers, but it's a question of time.

-G.G.: Do you know anything about the Greek scene? Do you get any letters from Greece?

-G.S.: I don't know very much about Greek scene, I was in contact with a couple of magazines, both interesting. With L.S.D. I took part in a tape compilation produced by NEO POK zine (R.I.P. now-the comp. was called *Rhythm and Passion* released back in '89), a brilliant tape. (Yeah, it had some great highlights from bands/artists like BDN, I.O.S., etc.

-G.G.) Unfortunately at the period I was doing the army service, so I had not enough time to have a better correspondence; I hope they'll understand the situation and I hope they'll begin to write again!

-G.G.: What do you think about i) violence+hooliganism, ii) drugs?

-G.S.: I think the violence-concept is difficult to develop in its different interesting manifestations; we must admit that violence and negative feelings are in everyone of us, I think we must try to control some aspects of them. I repeat negative feelings are part of me/us and they give the same energy of the positive ones, it only depends by the different situations.

Concerning hooliganism... I think governments prefer having 100 violent hooligans to control, condemn and easily punish instead having 100 guys without a work or without the chance to study screaming at their face actual world/society is too bad. All of us know violence/hooliganism is real unacceptable and very bad, but we must admit it's too easy to say "Ah! Fucked hooligan go to prison" and then wash our hands.

(cont.) I mean, which are the alternatives for them in our society? Does our system offer a real alternative to their violent-reaction? I think not, and I repeat it's better for someone to condemn a violent guy instead having a "normal" guy with his everyday problems. I think hooliganism is a very controlled thing, even it seems the opposite. About drugs I hate any kind of drug, from heroin to television, to fashion...

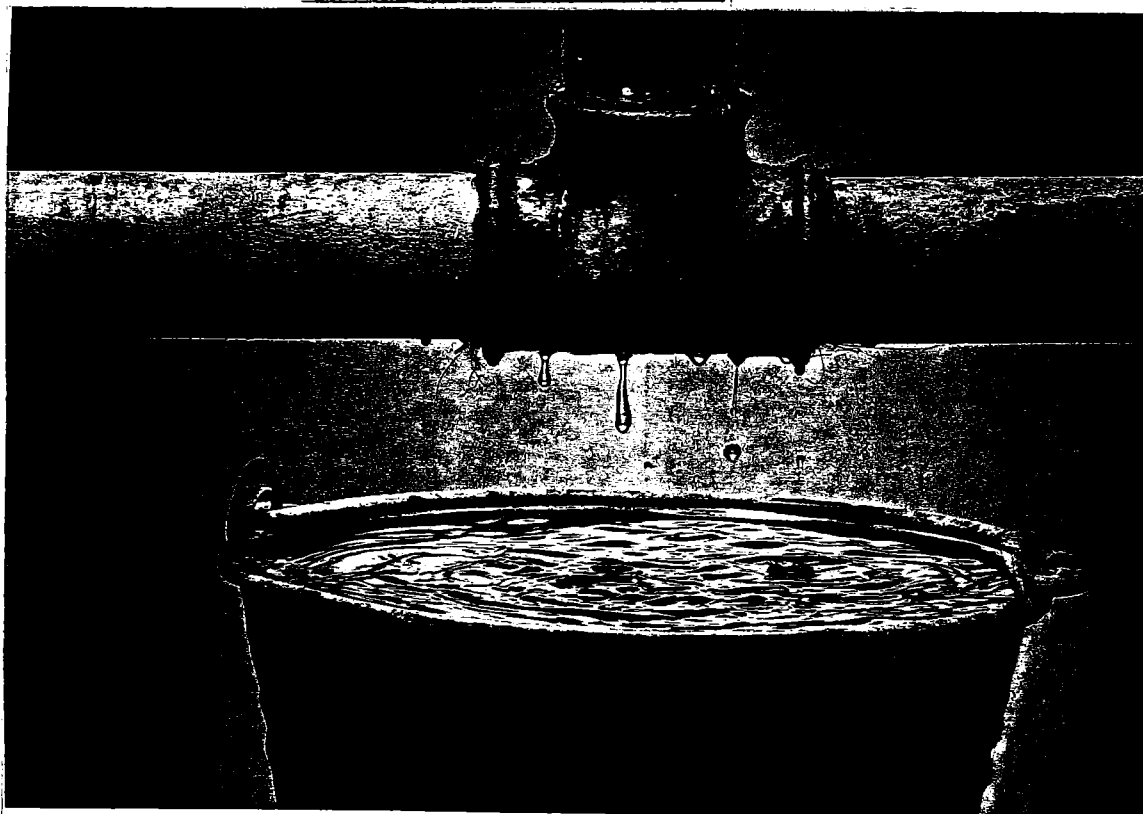
-G.G.: Anything else to say?

-G.S.: Thank you very much for your friendship and availability. The thing I'm interested to add is in December (he means Dec. of '90-G.G.) I'll start the recordings with the new project called Krieg, which will be very different than L.S.D. experimentations. For more info write to us, we're open to different collaborations. Thanx for all, cheers!

Well, thanx to Gianfranco for the interview. Write to him, asking for infos on Sin Org, Suffer mag. and demand his distribution catalogue-great stuff!

LIBERICO alternative zine is making efforts to track down artists with a "Techno-Industrial-Experimental" vocation for future compilation cassettes. One such project was completed Aug. 90 and featured music ranging from alternative Techno to dark experiments:
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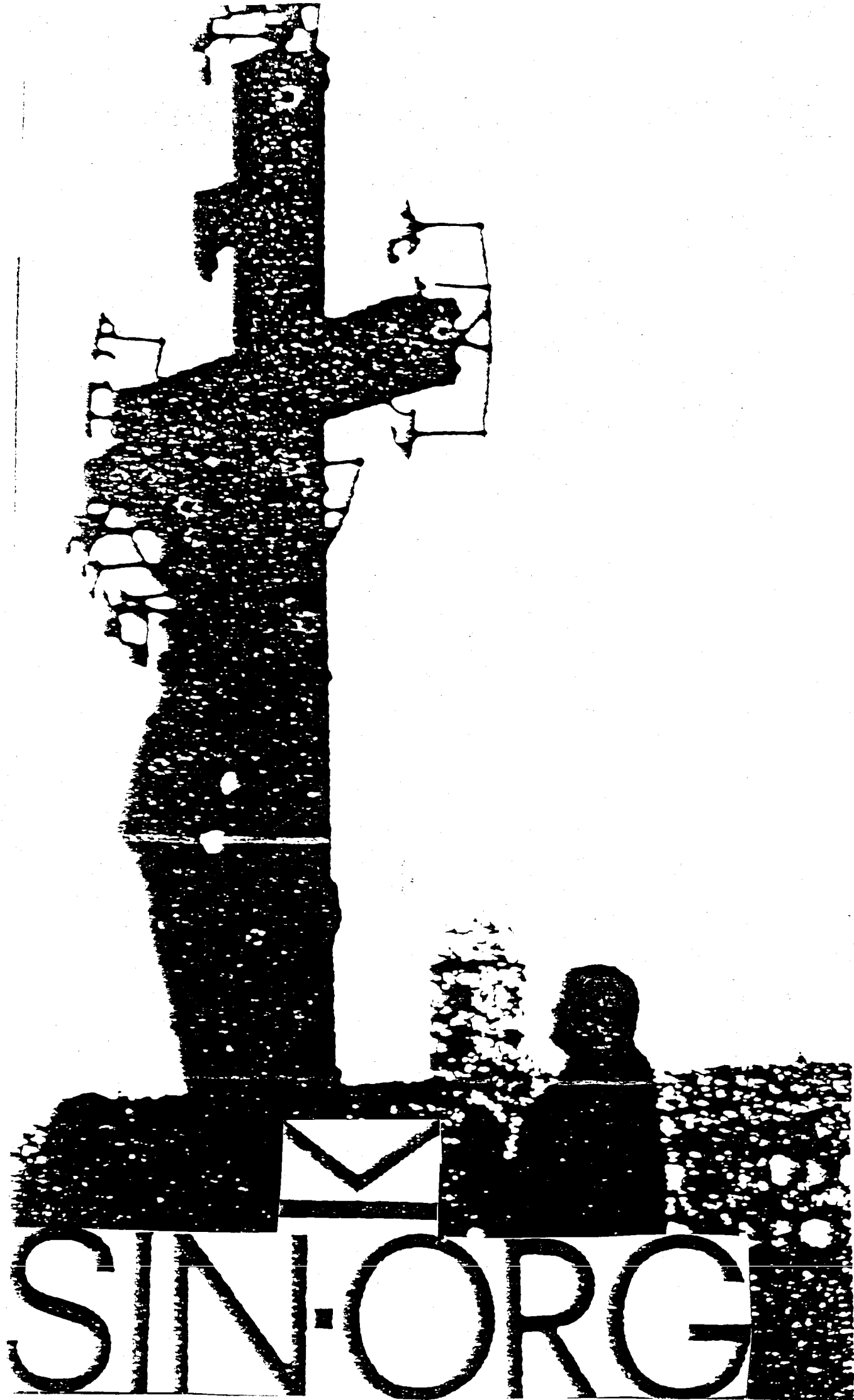
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CHEMICAL PLANT

CHEMICAL PLANT have been in existence in several forms and guises since 1987, with line-ups revolving around a central core of two people. The Chemical Plant sound uses metal percussion, tortured guitars, tape cut-ups/manipulations and electronics; combining to produce a unique industrial-based sound. Harnessing twisted noise masses, they sculpt them into sometimes ambient, sometimes manic/nervous structures. They also take a long look at the decay, fear and paranoia that surrounds them. Their soundscapes are constantly evolving as they discover yet more ways to stretch the tools at hand.

-G.G.:When was the band formed?

-Ashley:Chemical Plant didn't so much form as evolve over a period of 5 years or so. Collaborating on ideas, swapping cassettes of them eventually meeting and performing them together sporadically until it grew into what is today.

-G.G.:Are you satisfied with the "Cassemtex cassette album?

-Ash.:It's hard to be totally satisfied with anything you produce, you always see how it could be improved upon. At the time it was released, we were happy with it. I guess that as long as you are not satisfied, your music continually progresses.

-Richard:We are satisfied that Cassemtex was different from our other cassette-albums. I think it is always better to try new ideas, even if that sometimes means you may be unsure of the end result.

-G.G.:Until now how many cassette-albums have you released?

-Ric.:so far, Chemical Plant have released 4 cassette-albums, all through Chainsaw:

-This is your life
(May 1990)

-The Room 17/02/90
(May 1990)

-The cold store tapes;collaboration with Pinkie MacLure and Fiona Sail
(Feb.1991)





- Cassemtext(March 1991)

-G.G.:Are you satisfied with Chainsaw cas.?

-Ash.:Chainsaw is a label we are happy with. They have a good attitude and understand us.

-G.G.:From which bands are you influenced, and from which events are you influenced and inspired to make your own music?

-Ash.:It is hard to pin down exactly who we are influenced by-probably a bit of everything from Hank Williams to 60's.Garage punk,via Stockhausen and Public Enemy-it is the attitude that cuts through music that counts in the end.On the other hand,mpises,we hear while walking down the street are equally inspiring.The joy of creating from a series of sounds is self-influencing and an event every day time.

-Rich.:The people who listen to our music can probably detect any obvious influences better than we can,especially as we try to avoid being influenced to the extend of being copyists.However Chemical Plant have been compared to music I have never heard.

-G.G.:Have you played any gigs,or do you plan to play any in the future?

-Rich.:It is often difficult allowing someone outside of Chemical Plant,to have an element of control over our sound in these situations.

-Ash.:We have played gigs and are currently employing a tactic of playing pub venues-partly as a reaction against the elitist side of "industrial"music.I don't think it needs to be made any more difficult for people to hear this music.

-G.G.:Has any label'till now aproached you,asking to release anything on vinyl or cd?

-Ash.:Yes,but there's no hurry.I don't think it is that important. Records are only about "credibility" and profile.Also some of our recordings wouldn't come in a vinyl groove,unless it was cut very quietly. Cd's are still a fairly inaccessible medium for most people.

-G.G.:What do you plan,for! the future?

-Rich.We are currently writing new material for the next Chainsaw cassette-album and live perfomances.The Chemical Plant line-up has also been expanded,which will take the music in yet more directions.

-G.G.:What do you think of trading tapes and records,do you think that it helps the scene or not?

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-Ash.:I don't think that trading helps the scene from a band in our positions' point of view.It is hard enough trying to sell enough to break even on such samll budgets.

-G.G.:What do you think of today's worldwide independent scene and about Englands indie scene?

-Rich.:In England,the term independent only applies to a style of music,rather than any desire to have full artistic control.The majority of so-called 'indipendent' labels are just subsiduaries of major record labels or distributed by these companies.However,I think the fact that there seem to be more cassette-labels starting-up is probably a reaction against this and very encouraging.

-Ash.:I don't really think there is one.It is more a series of enthusiastic individuals banging their heads against walls and a lot of front.

The indie scene in England doesn't exist-it is all run by the music industry,or else it is a bunch of ideologists helping each other out in such small numbers that either becomes elitist or it is so small as to be ineffectfull.

-G.G.:'till now how much copies of the "Cassemtex" cassette-album have you sold?

-Rich.:Not enough!!!

-G.G.:Anything that you want to ad?

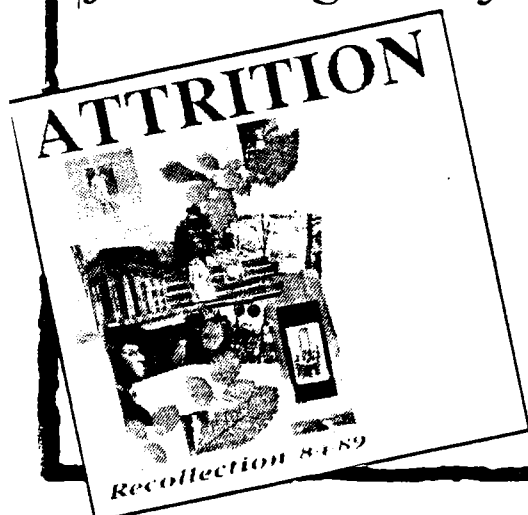
-Chemical Plant:Thanx for the interview and good luck with the 'zine.

Well,get their "Cassemtex" cassette album for only \$6,and you'll drive to insanity when you'll hear it.Contact Chemical Plant at:
384,St. John street/Clerkenwell/London EC1V 4NN/England.
or write to CHAINSAW cassettes(see adress else where).

ATTRITION

Recollection

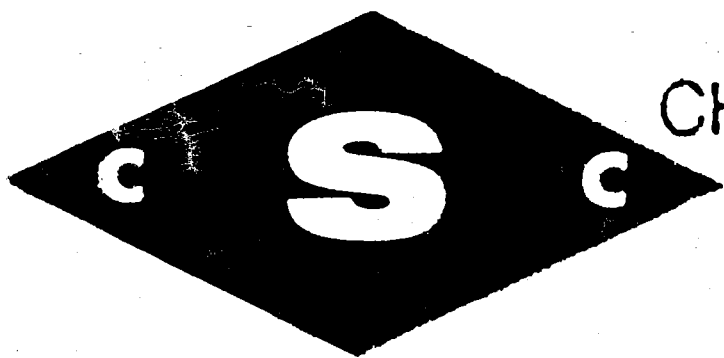
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10. Haydn (remix) '88
11. Death truck '88
12. My friend is golden '88
13. Lady look now '88
14. Shotgun dream '87
15. To the devil! '89
16. The fiftieth gate '88



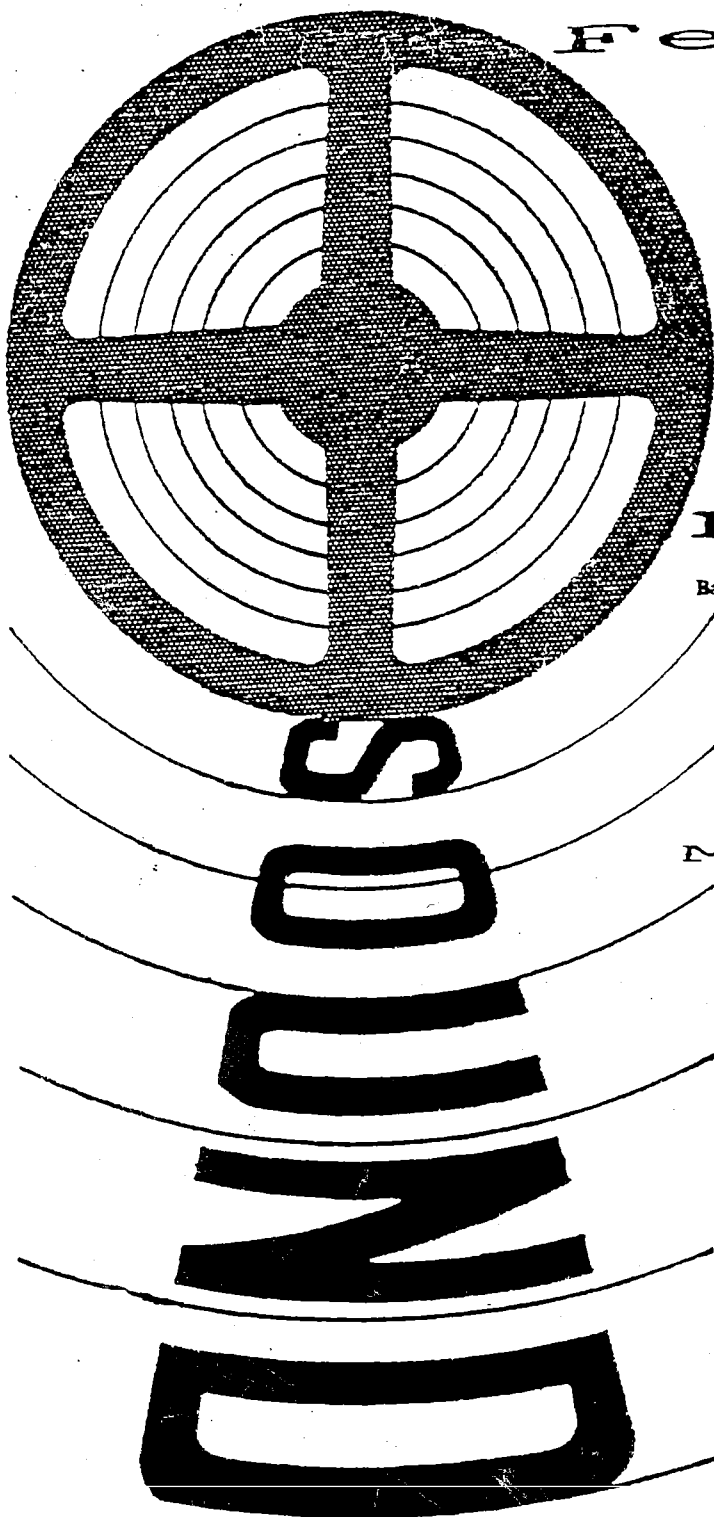
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De Fabriek(the factory),started in December 1977 as a collective projekt.Their main goal was to do minimal experimental music.(You could see this minimal thing in the products themselves-limited copies with special packages).

In the begining they worked with toy instruments and other self-built machines doing : what is called "Music concrete". Later they started using modern equipment also.

De Fabriek always has some steady members,and these people work together with others who float in and out to do specific projekts,as a result of such cooperations and combinations you will get different soundscapes.

De Fabriek,is not involved with any stream or wave what so ever.The last ten years it has also been an independant label for records and tapes.In addition to releasing works of De Fabriek,it has also brought out music of other musicians,freaks and music lovers.

INTERVIEW(DONE BY Genital Grinder)

-G.G.:Do you get any help from friends abroad in distributing your stuff?

-Richard:Yes,we have help from Artware...(Germany),ADN(Italy) Esplendor Geometrico(Spain),Front de l'est(France),Staal-plaat(Holland).

-G.G.:Which are your future plans for a)the band, b)the label?

-Richard:Plans for the future are making music,and go on!

-G.G.:Do you play any gigs?or De Fabriek is only a studio projekt?

-Richard:We don't play gigs,in the past we did maybe 3 or 4 gigs.De Fabriek is a label and a collective group of people with some basic members.



-G.G.: From which events are you influenced and perform your music?

-Richard: We are influenced by the German school from Kraftwerk Dusseldorf, Neu, Tangerine Dream and also American west coast hippy music, Jimi Hendrix, etc. etc.

-G.G.: What do you think of today's worldwide industrial scene?

-Richard: I think there's NO worldwide industrial scene! Just people who try to put out unknown experimental music. I'm one of them.

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-G.G.: What does De Fabriek (i.e. the label, i.e. the project), mean to you?

-Richard: It's my main work I do every day way of living, you live with it every day.

Having heard their brilliant tape "Outdoor Expressions" on Irre Tapes(IT039),I immediately wrote to Solanaceae Tau(spelled so:lanake:a:tau).So here's the following interview done before a year,unfortunately.



-G.G.:When was the band formed?

-S.T.:After some experimental sessions the band was formed back in 1985.

-G.G.:Can you describe your musical style?

-S.T.:It's not too easy to describe something experimental,'cos one of it's main structures is that it's changing.We try and try without any borderlines in mind.We also love to have tape-sessions with guest-musicians.

-G.G.:Are you satisfied with the "Outdoor Expressions" tape?

-S.T.:It's a mixture of the best trax of our last tapes and some new one's.I like this tape extremely(so do I-G.G.)'cause I think it's the first Solanaceae Tau tape which sounds like an lp,our owns released tapes are longer and more complicated,some stuff you really have to concentrate on,and "Outdoor Expressions" is something I really like "just to hear".

-G.G.:What do you think of the underground cassette labels,do you think that nowadays,face up more problems than the other years, or not?

-S.T.:They are important in general,some are very good,have high quality in music,sound covers(Irre T. for example),some are very strange,things produced without love and wildness at heart.I think the situation is that much of them don't exist for a long time,but there are always new labels ,trying to come up and stay.I think it's a kind of natural act,absolutely cell like "organized",and it's not possible to control them ,and that's OK.

-G.G.:Which events/things mainly influence you to write your lyrics?

-S.T.:The things/events that influence me and several emotional or rational reactions on information of myreality,love/hate/war/idea's/Feelings/comments to actual events,I've got no plan,I just grab any inspirations,write it down and decide later if it's used and how.

-G.G.:Which are your fave mags/movies. ?

-S.T.:I love the art of Keith Haring as much as I respect Joseph Beuys(R.I.P),I'm a designer(well art^student),my interests are wide spread. Zines,well I read what I get,there are really good ones.But some are horrible(no name,any human with brow can see for himself.)All in all I prefer books.'Bout movies now:Koyanisquatsi,Nosferatou(Both versions),classical and esthetic horror movies(Lemort de plaisir);Hollywood stuff like:The name of the rose,Highlander,films showing better looking things than metropolitan reality,film where life explodes and wins against the "blockheadism","Apocalypse now"for example,it comes from Hannover(Germany) very good.

-G.G.:Which are your future plans?

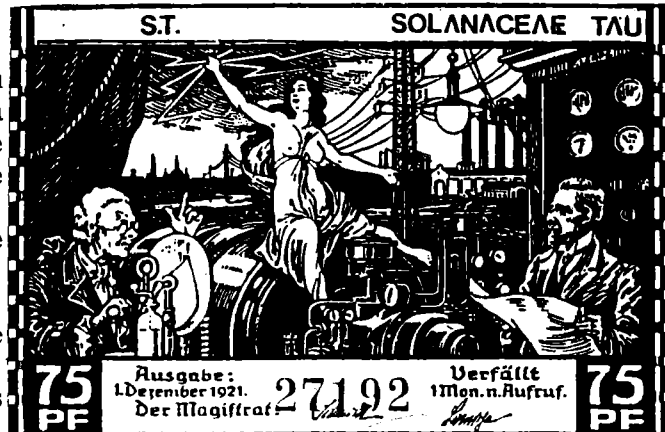
-S.T.:Plans?Fighting for peace,love and more with my possibilities,singing,writing talking,painting,livin',another way than the mainstream,trying out of things,to learn.

Solanaceae Tau(cont.)

I also think that regional activities are important, I've started to be interested in solar car technology, there's no borderline between art and life, but for my financial situation, I have to work on my design-studies.

-G.G.: Do you

-S.T.: Unfortunately Solanaceae Tau, I have another band. It's one rock live, but at the moment I have no musicians with me, eventually Solanaceae with me as an act in not a too long our own video tape be very important mixed with visuals



play live a lot?

nately not. With two gigs with another of my plans to work at the moment I have no concept for eventual Solanaceae performances, we maybe start time working on I think it would be to our music to be

-G.G.: Anything else?

-S.T.: Never let the bastards sleep in peace wake them up with kisses and screams every human being can do something for plants, animals, smile on human faces, and against war and cruelty. Well, let's dance XXX kisses from Katmaina.

Solanaceae Tau tapeography:

- 1989: "A chemical in Debrisé"
- 1990: "TransGerman Mind Configuration"
- 1990: "Outdoor Expressions"

Kontakt Solanaceae Tau at:

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Phantazmagoria



black tape for a blue girl

BLACK TAPE FOR A BLUE GIRL is in my opinion one of the most representative bands of the what so called "etheral music"(or call it anything you want).The following interview is taken from their own Phantazmagoria leaflet.I decided to feature it,because I thought,that this interview might give you an idea on the philosophy of Black Tape For A Blue Girl.Enjoy it!

When did your band make its debut?and what inspired the name?

BLACK TAPE FOR A BLUE GIRL, released "the Rope" in August of '86. The record was the culmination of half a year of self-induced emotional torment. My birth as it were, from an uncaring/cold human...into a pained searching one. Inspired by a move to California (from Florida) and a separation from all that I loved. I was 20, at the time.

The name is something very special for me, and I dislike the need to define it. Words are limited and very often, utterly useless. The name has a deeply personal nature, and yet I enjoy that it can be interpreted by the listener. I try not to intrude too deeply upon other's interpretations. That applies, equally, to the music. It provides catalysts and incentives...but there should be no answer locked into the words or music. It should remain as an open ended question...

How did the band begin?

Black tape... began in my dorm room in California. When I lived in Florida, I made a boring sort of electronic music...akin to Eno meets Gary Numan(!). But when I moved, I attempted to annihilate myself, through depression. That loneliness and need to make contact was the incentive for the music that I now create.

How did the members for Black Tape...come together?

Black Tape For A Blue Girl has no set members, besides myself. I create the background music, then create words...then friends interpret my melodies into songs. Oscar is the only person (besides me) to appear on all four of our releases. It's a state of flux. With people who I meet adding their influences...and then drifting away (whether because of geography...or of angst.) I like to interact with people who I meet...to see what develops in the friendship and within the music.

Who brings a special touch to the music?

Oscar has been the male voice on all four Black Tape... releases and I really enjoy the energy and aggressiveness that he brings to the part. The more feminine side of my thoughts has been reflected in Kim's voice, Sue's charming British sound...and now by Juliana, who has her own band named Skinner Box (from Tuscon). She's powerful, as Oscar is, but also has a very touching hurt quality that fits in very nicely with the thoughts that influence me.

Do you find it odd, writing words for a female to sing?

Sort of, because I realize that they are still masculine interpretations of the given problem. However within the depression that led to my discoveries of myself...I unearthed the feminine nature within my thoughts. My ability to be hurt and be happy. The deeper emotional aspects of myself. And it is from her that I create.

black tape for a blue girl

19

Have there been plans for Black tape to perform live?

I'd love to, but it is very tough; seeing that Oscar and Vicki live in Miami and Julianna's in Tuscon. I hope to be able to start playing scaled-down shows at galleries or schools within the next two years. Perhaps myself and only one vocalist...not to be confused with an actual tour which would involve a core of four people. These scaled-down shows would probably be of a much more ambient nature...

Do you consider yourself as an optimist or pessimist?

I personally find myself very optimistic...though perhaps that side of thoughts have not yet been captured in my words. I'm not going to say that "a chaos of desire" will be the last album of a melancholy nature...for the sadder thoughts (the thoughts of longing and fear and desire) are quite often the more interesting...I used to wonder how Robert Smith could keep on writing sad and thoughtful lyrics, now that he's married and supposedly happy. But it has occurred to me, that you should always be questioning and forward looking. You shouldn't stop searching .

What points are you attempting to expound upon ?

After reading a number of reviews that claimed my writing existential I began to read the writers of that movement (Kafka, Sartre, etc.) and discovered "ah, yes, I'm not alone" and that is, in a way, one of the precepts of existentialism (as I see it); that the individual is not alone in this world...that we are all struggling along the same sort of path. But I think that Kafka's work is my favorite. And that's because he seems to have defined the plague that will destroy our society; which is really loneliness, desperation, a feeling of fate and that there is no way that we can control our lives. His characters always worshiped their fears... in the sense that they let these fears control their lives.

What about chaos?

Well, it's a continuation of the saga (laughs). I find the music to be a return to the sound of "mesmerized..." in the sense that it is denser and less staring forward (one of my personal dilemmas with ashes). I found "ashes..." to be a very passive album...because that was the mental space I was in.

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Passive but "Across a thousand blades" is quite aggressive?

Yes, there are exceptions, but that was also the last song that I wrote on "ashes...", I was in a very un-Sam-like state, during the recording of many songs (many of which were scrapped). I have a concept called "Faith", which deals with the commitment that one places into a relationship, it deals with honesty and trust, and I realized late in '88 that I had seriously warped my faith in order to keep from facing the pain of a crumbling friendship. Well, maybe no one else can tell, but there was a lot of anger that was buried, or ignored, thus I feel that the album has a lot of passivity.

Now "chaos" has that anger bursting forth (as well as the turbulent ambience), self realization of my dog-like nature, of how I warped myself, how I had lost sight of the true value of my faith and there is a much more aggressive nature, anger at myself, for not being truthful to myself.

Is it a struggle to put these into words?

Well, in the sense that a song must not be as blatant as that way I'm explaining, it to you know... yes! It's sometimes tough to find a new way to say "it's your fault" and not sound as if that's what I'm actually saying. Often the realizations are first spouted in pointed attacks against whomever I felt these things towards, and then I try to keep from being too unjust (singing) "you bitch yes you hurt me, now you say you're done..." (from "the sawdust scatter" pff "mesmerized"). Yes, that was pretty accusatory, but that's exactly how I felt at the moment.

What were your influences? The 4AD sound?

At first? Eno: Marc Almond, John Hassle, Attrition, I know you are waiting for me to say This mortal coil... but that's not the case. I had their LP's but I never thought they were the same as what I was doing. I create the music that I feel and this is what I end up with, I don't set out with a "plan", I just create the music that comes naturally.

Would you consider your music lined with gothic undertones or a style all your own?

A style all my own, I hate categories.

Has Black Tape For A Blue Girl developed any sort of a cult following what are your fans like?

Originally, I figured there was no particular following but now it's becoming a bit clearer. A typical fan is (hopefully) introspective, creative, looking for something a bit deeper than cursory answers to their questions. I would suspect between 16-25 that's why Black Tape... usually gets thrashed in reviews, because the critics are usually to the point where they are dreaded word: adults. They think that there is no need to question the basic nature, they find themselves either a self-actualized and therefore in no need of these sort of questions or not self-realized and therefore certain that the music is pompous and childish, but I think that the problem has a lot to do with America: our basic myopic outlook on the world, I mean in the 40's and 50's Sartre was writing the text that became the basis of existentialism and people here still laugh at those who are attempting to uncover their truths, but I guess the American dream denies the basic truth that people are not going to become happy solely through material gains. In the end you are just as lonely in your fancy car as you were in the beat-up Volkswagen and as Jesus was saying in the last temptation: Liberation of the body serves no purpose without liberation of the mind!

15

What is your religious orientation?

Curious, I think that all of the religious fables are rich sources of inspiration and mental conflict. Perfect research material for a deeper understanding of who we really are. I think that today's church has utterly destroyed the concept of God and Jesus and Adam and Eve. I think that we must look back to the original intent of these myths for they occur in all religions, and have their own deeper truths. I like to refer to Jesus as "your fictionalized martyr", for I suppose he really lived but I think that the accounts of him are warped. "Blessed is one who has suffered: that one has found life"-from the agnostic gospels. You see, I think that the concept of Christ, sacrificing himself for man, should be interpreted as an example, as opposed to an idol. I see it as: in our pain and our love and our potential for true deep passion, we will find our essence, our true life as humans, our full potential. I have since reinterpreted the concept of "from the tightrope" as the highwire of passion and life. And you will fall from the tightrope in a glorious fireball of human richness. In the glow of love and passion and life, and after that pain, you can bounce off the net and reach your ecstasy or you can let the inertia (of life) drag you down, weight you down and eventually you have America: a society of fallen tight-rope walkers, who occasionally look up to the highwire with a distant sort of longing, almost as if we have forgotten our true nature; which is to live a life of glorious happiness, and also glorious pain, which is just part of the ongoing cycle, and all of these people shuffle, with eyes down to the muck and the filth, and complain about all that is miserable in life and live a desperate life, in quest of their annihilation, for they see no other method of living and I guess that I suggest that they climb the ladder and return to the tightrope.

And where you, when you wrote Ashes?

In a sort of melancholy limbo, I was in the net and I could still feel that reverberations of my descent from ecstasy.

And chaos?

I guess that was climbing the ladder a few rungs, but falling back down. Anger and attempts at realization.

And what do you hope to accomplish with your music?

My music is my avenue of expression. Focusing on the topics and people who are influencing my life. . . Mainly the people by which I shape myself and grow as a person, as far as accomplishing something? I guess it's to search out others of like mind, to find others who are searching, who might be further along or a few steps behind, or just awakening. I always wonder what the deeper reason is, for creating and communicating in this manner, and I think this contact, connecting with people of similar curiosity, is a fitting reward/inspiration.

Well, that was all, make contact with BLACK TAPE FOR A BLUE GIRL THROUGH Projekt:

Projekt PO Box 1591 Garden Grove CA 92642-1591 USA

BLACK TAPE FOR A BLUE GIRL releases so far:

The Rope lp

Mesmerized by the sirens cd/mc

Ashes in the brittle air cd/mc

a chaos of desire cd/mc

overseas

Prices: cd 14\$(18\$ over.)/mc 8\$(12 over.)/LP 8\$(12\$ over.) air mail



ethereal-goth from projekt &



ATTRITION



Recollection 84-89

ATTRITION *Recollection...*

This English band's "Best-Of," after five years & 12 releases. Covering their early experimental Gloom-Goth through to (ANTLER-label) Industrial Dance — includes their track "Monkey In A Bin" featured on WAX TRAX's *Animal Liberation* sampler.

- "Dramatically rough with a raw beauty, *Attrition* is an excellent experience."

- BSIDE

- "It's a treat to hear the amazing amount of dark, apocalyptic imagery of God, death and impending disaster the band can squeeze into 70 minutes of music."

- OPTION

- "They use avant-pop hooks as gaffs and drive them deep into pop music's bloated carcass... the type of music you expected to be hearing in the '90s, back in 1981. As stated before, *Attrition* should be huge..."

- ROCKPOOL

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- "Probably one of the most seamless compilation disks ever, sliding effortlessly between dark gothic instrumentals, to minor-keyed vocals, and back."

- SAN FRANCISCO CHRONICLE

black tape for a blue girl



a chaos of desire

black tape for a blue girl a chaos of desire

their 4th release contains intense music of a deeply personal nature. gothic-ambient songs that flow from passionate vocals through to lush ethereal/dreamspace sections. *Skinnerbox's* Julianna sings on 6 tracks on this 67 minute release.

- "*black tape for a blue girl* is a hidden treasure of a band. their sound is lush, full and beautiful. this is beauty with an edge, like recent dead can dance and cocteau twins."

- SAN FRANCISCO CHRONICLE

- "songs of tragic beauty. the music is often moody and foreboding, soaring to incredible tonal levels."

- THE GAVIN REPORT

- "a CD for the people who listen to dead can dance and see mystical visions. this makes the cocteau twins sound upbeat; though *black tape for a blue girl* has more emotional depth: more of a real despondency. These folks sound serious!"

- BSIDE

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PROJEKT

HEADBUTT

Here's one of my lovliest bands. When I first heard their Bassment cassette album (Chainsaw 014), I drove crazy with this incredible industrial/noise band. Apart from the "Bassment" cas. album they have released and an extreme noizy 7" on Pigboy recs. So, here's an interview with an extremely lunatic, noizy band! Check out their Bassment cas. album, you'll love it!

Headbutt are:

- Keith Goldhanger: bass, vocals, drum machine
- Ashley Davies: bass, tapes and percussion
- Simon Last: bass and percussion
- Stef X: Metal percussion
- Jason Cook: metal percussion

Well, what's your own opinion on the "Bassment" tape? Are you satisfied with it?

-Ashley: It's important because it captures us at our essence.

-Keith: 3 people who'd never played together before hitting it off.

-Ashley: Sure there are faults, but the spirit is there, that initial energy that most bands have kicked out of them before they get to release anything.

-Keith: We're satisfied with it in that it was a chance to put out a lot of material that would probably never have seen the light of the day.

-Ashley: And we were not likely to play again!

-Jason: But we still play "No legs", "Ken Dodd" and "Mudbath".

What do your lyrics talk about? and from where are you influenced to write them?

-Keith: They're about everything!

-Ashley: Everything from farming to Douglas Bader (a W.W.2 British war hero).

-Simon: Really? I thought they were love ballads!

-Stef X: Yeah! "Fat Elvis" is about love, isn't it?

-Keith: The love of a good hamburger!

-Jason: Keith's influenced by overweight hamburgers.

HEADBUTT

-How about gigs ?

Do you play any gigs?

-Keith: We enjoy palying gigs and have been playing live since our second rehearsal.

-Jason: The live shows tend to throw up something unexpected.

-Simon: Therefore it's different and exciting when we paly.

-Stef X: Last night for instance we played in Colchester (approx 50 miles east of London) and our set finished with the entire audience joining in on our metal for 45 minutes! It was great! They entertained us!!!

-Tell me something for your 7" as well...

-Ashley: "Song for Europe" + "Stomach swab" were 2 songs recorded in the same studio session as some of the "Bassment" tracks and was released after Rob at Vinyl Solution/Pigboy heard a tape.

-Jason: We're still playing both tracks live.

-Simon: But they're evolved considerably.

-What about your influences?

-Stef X: A lot of loud music!

JASON: A DASH OF ALCOHOL!

Simon: And some good company!

-What do you plan for the future?

"Lipstick/Fat Elvis" on Pigboy recs.

"Pindrop"/Fat Elvis" live on Noiseville recs.

"To injury" one side of a split 7" with the next issue of Grim Humour.

"Memphis 67" on the Cold Spring press as yet untitled compilation lp.

"Nature Lover" on another untitled comp. lp.

Write for more details! These trax co-produced by

Operation Mind Control incidentally. Another Chains

album which is being compiled, edited, mixed and

generally fucked about with Chemical Plant.

Plus the usual gigs, etc. to promote them-hopefully

we'll get to Europe this time.

Impulse

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HEADBUTT

-What's your opinion 'bout trades/distributors, do you think that they help the scene?

-Ashley: Now there's a question! On one hand you get a lot of D.I.Y. low price good quality material which no one gets to hear about and on the other you get watered down stuff mass produced and mass marketed.

-Simon: Basically you're talking about middlemen.

-Jason: Some enthusiastic amateurs.

-Keith: Others professional con men.

-Ashley: Of course you get people that champion they obscure.

-Stef X: Until it becomes marketable.

-Keith: I guess you choose your weapons!

-Ashley: There's no such thing as indie anymore-not with a capital "I". There are striving obscurities and bandwaggon jumpers on both sides of the fence.

-Simon: I'm sure they help the "scene"...

-Jason: And the "scene" helps them right?

-What do you think of today's industrial scene?

-Ashley: Same as the last answer really!

-Keith: It's quite healthy I think there're lots of good new stuff here and there.

-Stef X: And a lot of crap too!

-Simon: There you have it-the status quo!

-Jason: You mean we're the Status Quo of the industrial scene?

-What does Headbutt mean to you?

-Keith: Headbutt is a great idea and challenging to be part of...

-Jason: Is great to watch and to listen to.

-Stef X: It's great being in a band where ego's don't interfere with the music.

-Simon: We enjoy it a lot.

Chainsaw cassettes

Richard

11 Layton rd.

-Ashley: A lot of hard work and a lot of good fun.

Islington

-Do you get any promotion through 'zines?

London N1 0PX

And really what do you think about 'zines?

England.

-Keith: We've had a good selection of reviews/interviews from fan-zines.

-Jason: Fanzines are a vital part of the networking idea,

-Ashley: And made some good friends!

-Anything else to add?

-Jason: We have lots of stuff planned for the future.

-Stef X: I hope we live long enough to do it all!

-Keith: So far we haven't even scratched the surface of our ideas!

-Ashley: Depends on the contacted negotiations.

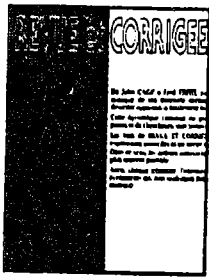
-All: GROAN!!!

-Simon: Feel free to get in touch or come and see us when we play

-Jason: Especially if you can offer us gigs in Greece.

-Jason: THANX FOR THE INTERVIEW SEE YOU SOON!!!

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SPIRAL Dawn BED

by — MASSIMILIANO GATTI

Two visionary guys, friends since childhood started playing as **Spiral Dawn Bed** back in '85. They live on the shores of the Garda Lake (usually a must for German tourists). They are a strange mixage of human features. The singer/keyboard player named **The Negative**, is a short of a blonde elf you can meet in your strangest dreams. Bassist **Jack** is a tall smoker always hidden behind his sunglasses. No other information on their lives, sorry.

So far **Spiral Dawn Bed** produced 4 long tapes:

- "Queen of leather" (1986 c90)
- "My baby said: Agony" (1987 C60)
- "A flowery bunch of delights" (1988 C90)
- "Pogrom of Les Artonomicon" (1989 C90)

They only played live twice. Their first concert was in Pisa as support for **Suicide**. A lot of people said they were much better than the famous American duo.

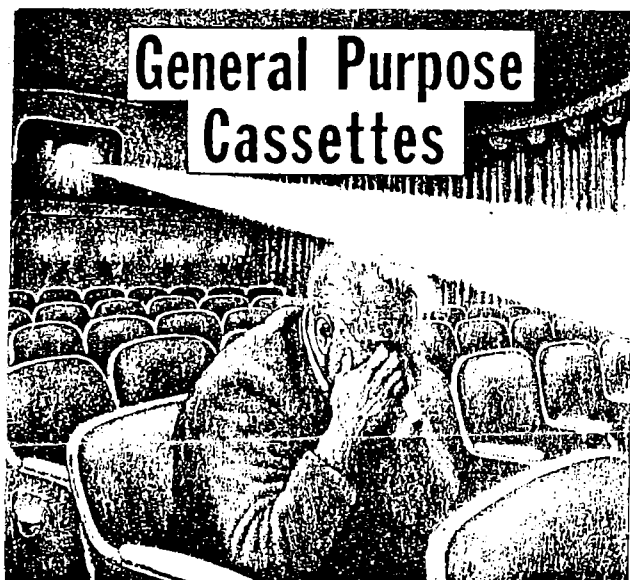
The other concert was in Salo, a town made famous by Pasolini and inspired DeSade to write the book "The 120 days of Sodom".

At the moment the members of the band play with different acts, but perhaps in the future, they'll release something.

Singer **The Negative** has recently produced a tape on Hax, under the name **Half of Nothing**.

For further infos/tapes on **Spiral Dawn Bed** or **Hax** write to:

Massimiliano Gatti, Via Mozart 13
20092 Cinisello, Balsamo (MI), Italy



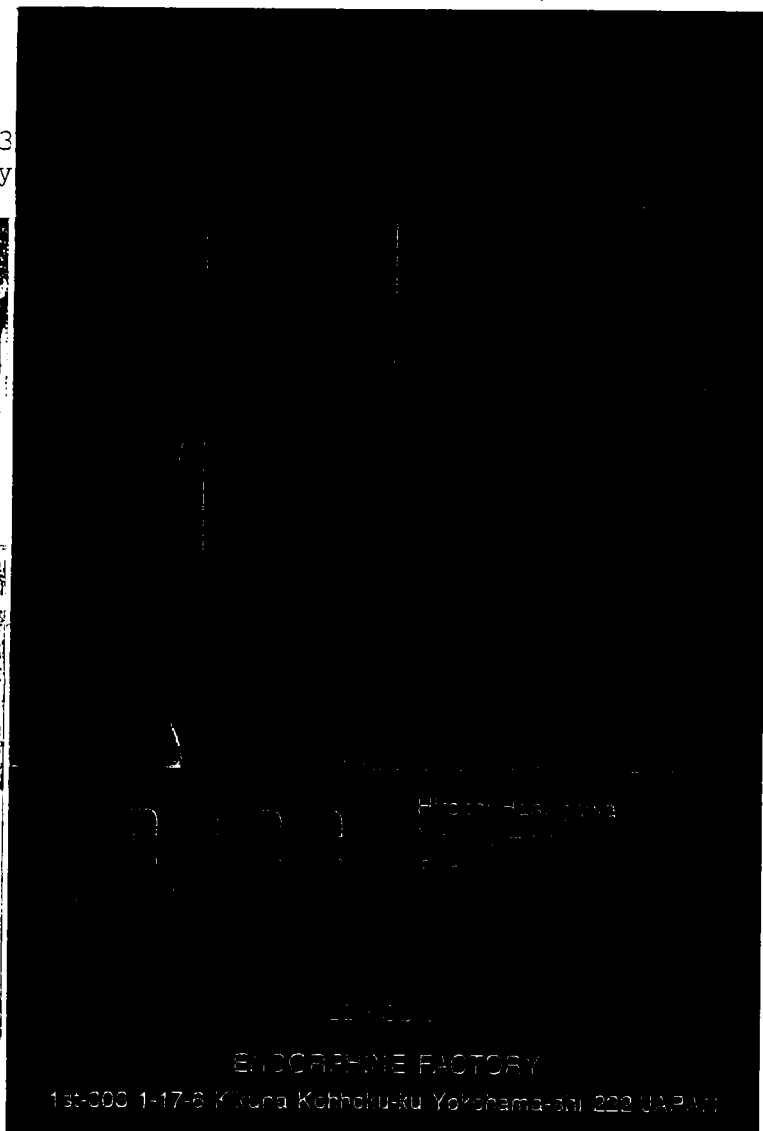
General Purpose Cassettes is an organization which releases tapes from industrial, beat, and experimental artists. Each uniquely packaged 60 minute cassette includes a booklet of art, poetry, and contacts. All GPC releases are on CrO₂ tape. Trades are very welcome. Please write for complete information.

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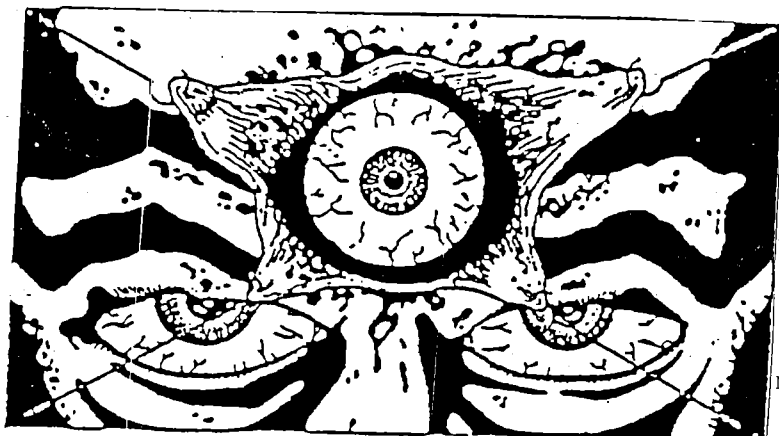
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PSYCHIC RALLY

PSYCHIC RALLY is a monthly radio show, on the alternative radio station LoRa in Zurich, Switzerland.

Since 1989 Psychic Rally is developing new forms and new techniques of experimental radio work.

Psychic Rally uses audio material from all over the world (harsh-noise, weird and environmental sounds), to create a unique collage to blow the listeners' mind to bits.

PSYCHIC RALLY is also doing live broadcast of studio performances, live actions, telephone submissions, record mutations, etc.

PSYCHIC RALLY also appears on:

-ART RADIO INTERNATIONAL (double cassette) - an international collection of radio art.

Saw tapes, po box 203, place du parc, h2w 2m9 Montréal, Québec, Canada.

-PSYCHIC RALLY (double cassette/statap 14). Radio action (Zurich) 1-3 and radio action with telephone transmission between Zurich and Lowell/USA, Vehikel+Gefäss/Due Process.

RRRECORDS, 151 Paige st., Lowell MA. 01852, USA.

Here's a selection of recommended Psychic Rally shows, which are available on good quality cassettes with cover and information list:

PSYCHIC RALLY 26/04/90 C-60
includes a recycled interview with the makers of Psychic Rally and lots of strange sounds.

PSYCHIC RALLY 30/11/90 C-60
Sudden Infant live action. An experiment in sonic terror with cheapest electronic equipment. Very noisy and violent!

PSYCHIC RALLY 22/04/91 C-60
Chris Wind, Dark Alceste De Socai Vômie, No Body, Hinz+Kunz, Emil Beaulieu Anonymous action crew, Factor X, Vehikel+Gefäss.

PSYCHIC RALLY 20/05/91 C-60
live performances with voice crack: Norbert Möslang, Andi Guhl, Knut Remond. Cracked everyday electronic, Hear toasters scream, mixers yell and radios cry!

PSYCHIC RALLY 24/06/91 C-60
Another live destruction party by the Anonymous action crew. Wood, metal, glass, plastic, paper, electronics, sperm and scrotum...

PSYCHIC RALLY 09/09/91 C-60
Factor X, Grey Wolves, Bunakere, Odal Haters, Anton la Vey, Thele Ma Niacs, Augusto Klamm, Psychic TV, Bär+co., Solmania, Hijokaidan, Inzekt, lanz.

PSYCHIC RALLY 14/10/91 C-90
The Haters live performance w/G.X. and a couple of friends. Destroyed music at its best!

PSYCHIC RALLY 24/02/92 C-90
Michael Northam, Heiner Müller, E.N., The Barney love tapes, Ursula, Negativland, Daniel da Milo, Peter P., Steve Moore, Haircut-action...

PSYCHIC RALLY 23/03/92 C-90
Violent Onsen Geisha, Nibbana Concret, Fear of God, GTO, Illusion of Safety Brume, Reed Ghazala, Hi-Fi sound stereo test record, Hinz+Kunz, B. Lingg, Hirnstein+Blasenschlag, All fours, Inzekt, Rudolv, Joke.

Price per cassette (including p+p):

EUROPE: \$8 OVERSEAS (air) \$ 10.

Send cash or I.M.O. to: Psychic Rally, po box 3559, 5001 Aarau, Switzerland.

To Κτήνος !

KTINOS is a legendary greek zine, and personally one of my lovliest. The following interview was taken at my place, somewhere in early September '91.

B I O

It all started, back in May '85 when Ktinós #1 came out as a 16 page zine including articles on Amon Düül, R.R. Hearse, E. Neubauten + R.A.F., it was limited to 100 copies. Actually it was an experiment in an area that, at that time, didn't have today's growth, an experiment that succeeded and as a result #2 was out (limited to 150) including a dedication to SPK as an antipsychiatric team and as the well known band, and a collaboration with the Pink Squares team. #3 included texts from various contributors, an article on the unknown French band, Norma Loy and a huge poster of Rehearsed Dreams's Repulsion lp. In #4 there were articles on Christian Death, a dedication on Come org. (Whitehouse, Come, etc.), texts of Kafka, R.R. Hearse, etc.

The direction that Ktinós would follow, was shown from the 5th issue. The issues from that moment were made more carefull with more collages, meanwhile featuring various known contributors and also reports on various punk acts. #6 was out in a real hurry and with financial problems, but included some of the best themes of Ktinós's history so far. An unreleased piece by Tuxedomoon, a rather provocative article of c93's David Tibet and also articles on Virgin Prunes and R.R. Hearse. Then #7 followed (limited to 200) including a text of Crass's Andy Palmer, poems, a collaboration with the greek Dread of Conviction, 2 texts of Swans's Michael Gira, a dedication to the Animal Liberation Front.

It then stopped for 2 yearz, due to military service, but a month before joining the army, Ktinós managed to publish #8, which is believed to be one of its best issues so far. It included an interview with J.G. Ballard, Cindytalk, Savage Republic, Yell-O-Yell, some poems and collages. By the time that Ktinós managed to get over with various problems another issue came out dedicated to R.R. Hearse and his poems and to Rehearsed Dreams. The characterism that it was a mag. could be understood from the fact that 12 cards, and an article on the electric chair were included. In the spring of '88 #10 was out featuring (his staedy contributor from then and on) "Tenebre" in various stories, an article on Animal Liberation, poems from Pearls Before Swine's Tom Rapp and R.R. Hearse, in a small mag. that accompanied that issue were included opinions of J.P. Turnel on Savage Republic, ecology, peace, etc. Maybe it was the most important article that Ktinós ever featured. The edition also included 3 drawings and two xeroxed cards from Savage Republic.

11 was published then featuring 2 interviews, one from Dead Can Dance and one with Xymox, another one with Philip Boa and some infos on Christian Death. Also were included 16 Days and Melting Ashes, Survival Research Laboratories, more poems of R.R. Hearse and finally 12 pages dedicated to Ballard with an interview and a short storie which was translated for the first time in Greek. #12/13 came out then including interviews from Sonic Youth/Ciccone Youth, also J.G. Ballard, Steve Albini, Slow Motion articles on Hip-hop and Acid House, etc.

Apart from Ktinós, some other zines were out from him. It was "Esoteriko Diastima", that featured a short story by J.G. Ballard and "Psistaria jia peripterades" that included collages (still on of my lovliest zines), both were a collaboration between Ktinós and ElektriKo Mahairi (another legendary greek zine). And also was "I Katastasi ton Emonon mas" (limited to 250) featuring some xeroxed photos, pieces from various writers, painters, bands, etc.

I N T E R V I E W

-GENITAL GRINDER: How did you decide to get involved with the underground ?

-KTINOS: I was reading, when I was younger zines, there were two things that influenced me, the prons of 'zines and generally of the scene and that I also wanted to have my own place to say/write a few things. At that time I noticed that there were people who were interested in the scene, see I was also discussing with friends saying "Look what X wrote", etc, we were also going to the cinema, to gigs, staying awake 'till late night, e.g. it has happened to me, to stay awake for 3 whole nights and then to crumble down. We were going from the one house to another, listening to music, etc. There were also mags. covering various things—they weren't too interesting—they just covered anything they found, it was Pop+Rock (greek music magazine) then, that was covering lots of things in it but they were all in the way that "if there's this too, let's include it". I was reading zines since '81. I knew some punks who were travelling often abroad, bringing things, and I watched that there were zines dedicated only to one thing. I was thinking of doing sthg. like that, as I wanted to.

I was also watching others, other writing a book, other drawing, other writing here and there, there were and some bands, and so I started it. In the beginning it was all made out of fun, e.g. I was studying for exams and one night I stopped studying, and started looking over zines, and the idea of the zine came to me, so later the first issue saw the light of the day. The first issue came out at the time that there were a few others too, like Rollin' Under, not as a magazine like now, but as a leaflet that followed tapes, it was B-23, Anichti Poli, and others. The first issue was limited to 100 copies, and I realised that people were paying attention to what I was doing. Well, at that time people were more open minded, cos they were looking after for material on their own, today you don't need to look after for sthg. as there are record stores, that bring tons of records, at that time you were looking for friends... who were abroad to help you, or for friends who were travelling abroad usually, so as to bring you material, etc. I then did 2-3 issues and started getting involved with the scene, harder, until #9 ('86). I then went to the army, where I had to think for many other things and do other. After leaving the army, I had some material and I published #10, I then started working harder and so #11 was out, which I still believe that it's very good, it was then that I realised that it was selling well, ya see, I'd given 350 copies and finally... came out 12/13. I'm now working on the new one. I have of course and my friends who help me, I mean that I owe a lot to the friends I have, and to the friends... I've made through the 'zine, they help me, I help them and finally I believe that it's the most important thing in the scene, that you can make relationships although you might don't play music so well, or you don't have a so good zine, it's important to find people who understand each other and become friends.

-G.G.:... And that's what I wanted to ask you know. Do you get help from any friends?

-KITINOS: Yes, without friends, I wouldn't have... done all these things, you see, one friend brings the other, and everyone has different ideas e.g. Ilias (Elektriko Mahairi) to whom I owe a lot of things, cos he had lots of ideas, he knew the zine and liked it and he had helped me a lot especially when I was doing my military service.

-G.G.: All these years that you're involved with the underground
you had some good and bad times, tell me something for
these moments...

-KITINOS: Look, there're lots of good times, is that which many people say, that it gives you something, something that you gain, e.g. when you listen to a band and you really like it. The nights at "Sofita" when I first started going there, it gives you feelings that I've never found anywhere else, that thing, that there was at small places, at studios, Bironas, where I sat, is full of studios, from there started the whole Creep (old greek label, closed down for some years now). I wanna believe that... the warmth coming out from a room we met 'bout 10 people to watch 4 playing or clubs who had 50-60 persons to watch a group, we were feeling close to each other, even now that some friends followed different paths, and maybe I've followed another when we meet, we don't dislike each other, we talk, we have a relationship which won't last forever, although we don't meet usually. 'bout bad times, well, it depends to what you mean bad...

-G.G.: I mean 'bout the financial problems with the zine, etc...

-KITINOS: OK, the financial problems of the zine are always involved in it. Because when saying "zine" you mean, "I do sthg." that starts from the pleasure or anyway a need for communication, to help your friends that a big mag. would just refer to them, though you can have an interview with them, you start thinking all these, but there is a "value", e.g. there's the possibility of losing money, and don't forget that a zine has a lot of procedures from the time you start, till you end it. You spend money on it, you spend your time on it, almost everything. One thing that it was always charming me was that there were lot of people in the network who didn't have a girlfriend, and still are. I believe that is one the major problems, that sooner or later will cause problems to them, I mean, I liked the thing that the people who had that problem didn't stop what they were doing.

-G.G.: Personally I believe that the zine fills that space, I mean that persons who are dissatisfied from one thing get happy from another...

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-KTINOS: Well, see these people instead of having something easily, didn't do that, on the other hand they decided to "pay" that, but to be sincere with themselves and you were watching that slowly these relationships were created, cos there were girls in the companies, at various meetings, etc. I was interested in how people spent so much of their energy on that thing. I think that the biggest harm that causes is that isolates people...

-G.G.: That's something else I wanted to ask you, many people believe that those who are involved in the network they're isolated from the rest of the people, do you believe that that's true or not?

-KTINOS: It depends, from what you are. If you go out you'll notice that lots of yuppies are old punk/rockers, for example, I saw the other day, in Blitz, an article on punk ending with what has happened to the "leaders" of the movement, other sells clothes now, other is a writer of cheap books, other reporter in assmags. or others are still in alternative music mags, or doing other things. I'm thinking that the fact which characterized their attitude was punk, but I'm also thinking how they ended. I'm interested in what the other is thinking but I'll never censure him, or judge his ideas, cos I'm sure that with my attitude I'm different from him, but I don't become isolated. It's very important, in my opinion, to find which is the difference between these. e.g. at a demonstration you can be united with people who don't have any common things with you for example I may listen to rock, another to industrial, etc. but his decision to be there, on the road, at that moment, is the same as mine and we might do sthg. together.

This time, is a season that hasn't left anything steady, now there are two attitudes, one that you watch a demolished house and you're just staring at it crying and the other that you stare at the demolished house and you are trying to rebuild it.

-G.G.: In your ago were against they became a part

-KTINOS: a while ago that popular music, but who are into it were pioneers in that don't have but it doesn't change but the e.g. Joy Division didn't try to original but copied that punk started thetic like the

the first Throbbing Gristle's industrial experiments. Now when Throbbing Gristle said that they were doing a revolutionary approach in the sound, didn't mean that people should copy what they did but to create something to sound the same original, and I still believe that at that time more original were that black people at Harlem who were playing recs. and doing scratching. If you think it better, the record players with which many people have experimented have a slight relationship to the scratching that black people did. I'm interested in the inventions and the persistent ideas that everyone has.

-G.G.: I'd like to have your opinion on today's underground scene, do you believe that it still remain underground, or that the whole scene has turned to a trade?

-KTINOS: Trade lies everywhere. Underground has fallen in the trap of the modern season e.g. it's easy nowadays for a zine to be printed even at a house. Today that the most things have been said there can't be a definition of the underground, like in the past e.g. in the past at the stores appeared copies from an lp that was known to very few people it was bought from few, who might have heard it from friends, this doesn't exist today for various reasons, cos underground has stopped being determined like it used to be and cos that underground today has become overground! It's the scene that rules.

-G.G.: What is KTINOS for you?

-KTINOS: I'll answer your question as straight as I can, it's now a habit, and that's the most horrible I have noticed in myself, by the time that KtinOS was coming out more frequent, it wasn't a habit, it was will. Habit of course not like drug, also the fact that I've been away from the scene almost 2 years means something. That's that I lost sthg. else more important and passed on another stage. I mean that I don't find it good now to collect just a few recs. and review them, but I've found some other things and I try through KtinOS to bring to the greek people some things that aren't here.

・ 脳細胞 ・

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opinion, those who sometime the system and later on, of it are sell-outs?

Look, I've explained you I'm not into modern greek I don't think that those are my enemies. People who punk, have followed paths to do anything with punk bother me how much they did procedure of this change. were original, but then others create sthg. the same original style, from the time dying, it was the new aesthetic of Sex Pistols or the

I have many goals with Ktinos, to shock and also let to appear an another point of view, referring to an ideology which could be believed as a reaction, but in my opinion there must be heard, so the people will have the chance to read it and draw easily their conclusions. I'm interested also in featuring a short storie from someone and I'll be glad if those who'll read it won't say thta's good only, but also to be interested in reading sthg. else from the same writer, and then them alone will have to get in touch with things that they couldn't see or that would notice later on, these are the things you're interested in or work with, the things that appears in your zine, it's the same need, the same as when you want to look yourself in a mirror.

-G.G.:How often do you edit your zine?

- **KTINOS:** It depends, it has happened to stop translating an article and go out with a friend. In a few words, I don't have the idea that I'm a "missionary", that I have to manage with a mission. In a way of course I approve some things that are featured in my zine, cos if didn't have the control of my zine which is in a way, myself together with all the people who are in it, but it doesn't mean that I'm a fan with everyone is featured.

-G.G.:
you earn from the
to continue what
or not?

- **KTINOS:** For sure, thing is a loser. Cos earns some money, he sthg. else. So after the latest Ktinos (12 a T-shirt (limited Katastasi ton emonon to 250) that now has purpose and I've re to my work. And if yo who's involved with either "starves" or his money in it.. the point, you're money and you can't

-G.G.:What about
bands...

- **KTINOS:** If when who've given me some I believe, without will anyone, that and only something, it effects I love'em, I feel them very close to me, I back up too. Some zines Filth-these guys have feelings, aspect, also run little zines idealizing but very Those Days", that is

certain music style (pop-G.G. note) has succeeded more, compared to other zines. Anyway, apart from all these, I adore the tries who're made from people who know to something better than some others. Also Rollin Under, is a zine that is written from real rockers, from people who have the same will as mine to do something, Rollin Under is not of course the same as Ktinos, but for sure they both have started from the same basis.

Now as for Ilias, I don't know what to say, as he's like a brother to me, we have the same ideas, etc. etc.

-G.G.:Anything else to ad?

- **KTINOS:** Thanx a lot for the chat, I had the idea that the people who's into the styles that Genital Grinder is interested in was close minded, but I saw that it's not. You see, the same happens with Villa Amalias, where many bands play, bands from various music styles, but people still believe that the guys over there are stuck into something (he means punk/HC-G.G.), but I believe that there're people who're interested in more things than the other's look or his record collection. Thanx once more, good luck with the zine.

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Well, that was all, for further infos on Ktinós, for copies of the zine, etc. write to:

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PO BOX 30653
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GREECE

Some other useful addresses from zines that were referred in this interview:

- Rollin Under: Po Box 100 82, Thessaloniki 541 10, Greece. (ask for their distribution catalogue as well).
- Anichti Poli: Po Box 20037, Athens 11810, Greece.
- At the shadows of B-23: Po Box 74239, 160 00 Athens, Greece
- In Those Days: Ganojianni 42, Goudi 15773, Athens, Greece (ask also about their others activities, apart from the zine)
- Tlektriko Mahairi: Po Box 108, Hania 73110, Crete, Greece.
- Filth: Po Box 9, Ptolemaida 50200 Greece

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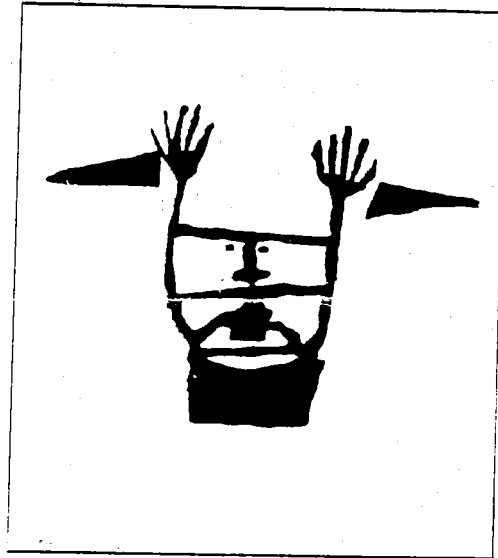
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RAKSHA MANCHAM



RAKSHA MANCHAM (The Dance Of The Judgement Of The Dead) is an old Tibetan Buddhist ceremony of dance. It describes what happens after death, the importance of "good" and "bad" acts, and the judgement of the dead men, as an answer for what they did in their lives.

In that way, RAKSHA MANCHAM denounces human beings, social groups, communities, peoples, nations, humanity and especially, inhumanity... for what they did: "bad" or "wrong".

RAKSHA MANCHAM's approach is political. It intends to make people think by themselves, through presenting the side effects of the industrial society and the criticizable facts in human history. No-one is protected as too many things are an object of judgement: genocides, ethnocides or culturicides*; torture, xenophobia, racism, political imprisonment, environmental destruction,...

The music of RAKSHA MANCHAM is violent, aggressive. In fact it is a view of the world, of life on Earth in the late XX th century, in this nearly dead world. This music is based on a post-industrial dark view of life. The structure is tribal, the rhythm is primitive, because we must find primal rhythms that exist in each person, deeply hidden by commercializing plans. And we use drums as a central element in our project because in numerous traditional cultures, drums are a privileged bond between man and the Spiritual or the Sacred.

PHYIDAR may be defined as the "second broadcasting" of the (Buddhist) "doctrine" in Tibet. It has deep connections with the history of Buddhism - as Buddhism was initially introduced in Tibet during the VII th century and was eclipsed during the late IX th, the X th and the early XI th century. There was a second "broadcasting" of the (Buddhist) doctrine in Tibet in the early XI th century.

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PETER FROHMADER

Peter Frohmader was born in Munich, Germany. Since his early years he was interested in music and art. In 1971 he founded a group called Alpha Centauri playing

avantgarde, electronics and atonality. In 1973 the group Electronic Delusion was found using self made electronics, tape music - "musique concrète", synthetic and natural sounds, clangs and loops, etc. to create their music. In 1974/75 the group Kanaan was found playing instrumental music (jazz, rock, free jazz, electronics and oriental music). Until 1979 they played many live concerts. During this time period Peter Frohmader formed 2 solo band projects including some excentric music style, Malaria and Bizarro, also a Paranoia de Luxe was subtitled and based on Paranoia Frame (self electronical instrument, including many single modules).

In 1979 the group CIA was found (hard rock, space rock, guitar music). They had played many live gigs in Germany and Austria. Meanwhile Peter recorded some studio material for solo projects. (Nekropolis)

At that time Peter Frohmader found the group Nekropolis, with which during the 70ties was playing all kinds of basses, saz (turkish musical instrument), guitar, electronics, etc. With Nekropolis was playing gigs too since 1975.

In 1980 he did studio recordings for the first LP and played concerts with both CIA and Nekropolis.

In 1981 he had his first one-hour-portrait on bavarian broadcastings (Bayern 2) including an interview. Also the LP Nekropolis was released. IN 1982 the LP Nekropolis 2 was released. He collaborated with the swiss oscar winner and painter H.R.Giger, composing soundtracks for some of his films and videos. Also some live gigs of Nekropolis took place.

In 1983 the 10" LP 2 Compositions was released. He participated as a guest musician on Schittenhelm's LP Rundschnal.

Ballet music, Alaska - Symphony, for electric bass guitars, and

In 1985 the LP Cultes des Forgotten Enemy were

In 1986 the LP Ritual

interviews in London, Munich's St. Maxi

In 1987 the LP's

Vol.1 and Winter

released and

released too

Cycle

Tiefe.

In 1988

the "Synthesi

Neue Akademie

concerts at Munich's

Sacra Viva) and the

Mystery - Ending was

In 1988 the LP Homunculus

Portraits were done.

In 1989 the CD Miniatures was

various Radio Portraits.

IN 1990 the CD Macrocosm was released, the CD 3rd Millenium's Choice Vol.1 was released too, radio portraits took place and a trip to Bretagne took place where he did Film work.

In 1991 the CD Armorika, Impressions and Fantasies about Britanny was released. He started playing again string instruments (el.guitar and el.basses) and founded a guitar band...

All over the 80's he had many own portriats on air in Germany, U.S.A., Canada, France, Spain, Portugal, Belgium, Sweden, Holland, Poland, CSFR, Austria, Switzerland and some more countries. He had many articles, interviews, reviews based on international acknowledgment.

He has collaborated with other composers too, musicians, artists of various countries in concerts, sessions, studio recordings (on records of others and Nekropolis recordings). To mention some names: Chris Karrer (Amon Düül II), Joel Vandrogenbroeck (Brainticket), musicians of the groups Embryo, Sparifankal, Bittova and Fait, Richard Kurländer (harp, "Fraunhofer Saitenmusik"), Anke Gerkens, Norbert Preisler, Steffen Seithel, Stephan Manus, Rudi Haunreiter (Entidi, Niagara), Birgit Metzger, Petra Fierlbeck, Hubl Greiner (The Blech) and some more artists and film-directors, etc.

He did music for films, videos, TV music, theatre music, etc. He has also released some own experimental films.



(P. FROHMADER & H.R. GIGER)

released, concerts were held and the LP participated as a guest musician on Schitten-

In 1984 he composed and recorded Winter music, Bass Symphony no.3 did Radio works.

Goules and the EP The released:

was released, he did some played concerts in milian cathedral.

Homunculus Music were 2 tapes were Jules Verne and Orakel/

he was invited to zer-Festival" at Braunschweig, cathedral St. Anna were held (Musica double LP Through Time and released.

Vol.2 was released and some Radio

released, he did Computer works and

- Gemital Grinder : In the past, you had played with various bands and also various music styles, a) is there anything available from these bands (LP or so) ? b) have these collaborations influenced you on your solo work ?

Peter Frohmader : a) I have several recordings on tapes, mainly live acts, but nothing was published 'till now, perhaps I'll do it sometime (maybe on cassette(s)) - I mean the seventies (1970 - 1976)

b) The bands were normally my projects too, so I gave much influence of my work to others; And got much fun from these other musicians (there were many) when we were playing and improvising. Some bands were collaboration projects too, in which everyone could give his ideas, to take part in the whole thing... the initiative came mostly from myself (and organisation, public relations, etc.)

My solo work didn't have so much to do with my bands often (except **Nekropolis** live castings).

- G.G. : When did **Nekropolis** recs. see the light of the day ?

P.F. : In 1981.

- G.G. : What about do your lyrics talk ? From which events/themes are you normally influenced to write your lyrics/music ?

P.F. : I don't write by myself, but mostly sometimes texts or fragments of writers like H.P. Lovecraft, E.A. Poe or poems of this genre.

I'm collecting films of the horror genre too, esp. gothic horror, phantastic films and art. My interest goes always to invisible worlds, visions of life after death, influences and powers from both sides (light and darkness). However I don't practice black magic rituals (H.R. Giger doesn't do that too). My work should lack away from this materialistic world, it's sickness and ugliness. I show phantastic worlds and visions, transporting mystics of all kinds. I'm trying to give life a sense it's not against life, but against that, what many people do with their lives.



- G.G. : As far as I'm concerned, in the beginning you were to call the project

Necronomicon and not **Nekropolis**, why did you change the name in the end ?

P.F. : 'cause H.R. Giger named one of his books **Nekronomicon** that time, so I choose **Nekropolis** to avoid some mixing up.

G.G. : Apart from music, you have released some experimental films too, give me some details on them, how did you come up with the idea, and are you satisfied from the result ?

P.F. : My films are combining my works as painter and composer, showing macro-trips through my paintings and treated nature elements, accompanied equally by my music.

The idea came very early (beg. of 70's), I was always a so called multi-media artist. For the cheap technical means I was using Super 8, normal 8, the results are not bad. The films have atmosphere, though, technically not so perfect, but I could repeat that for cinema format, if requested.

G.G. : You were to record the music of the film **Alien**, really what had happened and you didn't record it ? Did you like it ?

P.F. : No I didn't record the music of **Alien**, 'cos the big film production firms, want always the same old Hollywood film composers, you know, you have to wait...

Yes, I liked the film, because of **H.R. Giger's** great design, on which the whole thing is dependent. The film story however is very strongly influenced by **Mario Bava's Planet of vampires** (Italian film regisseur).

G.G. : What about **H.R. Giger**, as far as I'm concerned, you are great friends, does he like your music ?
Is true that one of your LP's cover is his ?

P.F. : Yes, we understand each other very well, and he likes my music very much! These days, he has a lot of my records at home in Zurich. Now we are sometimes in letter contact, perhaps we'll work again together in the future. I did also the film music for some of his works about art and paintings.

The first cover of **Coultes des Goules** is a photo of an environment he shoot of myself, sitting in front of that chair, made from bones and skulls (reworked by myself).

G.G. : In the past you had collaborated with various musicians either playing live or recording studio material, are you satisfied with the result of these collaborations ? Do you believe that you have earned some more experience ?

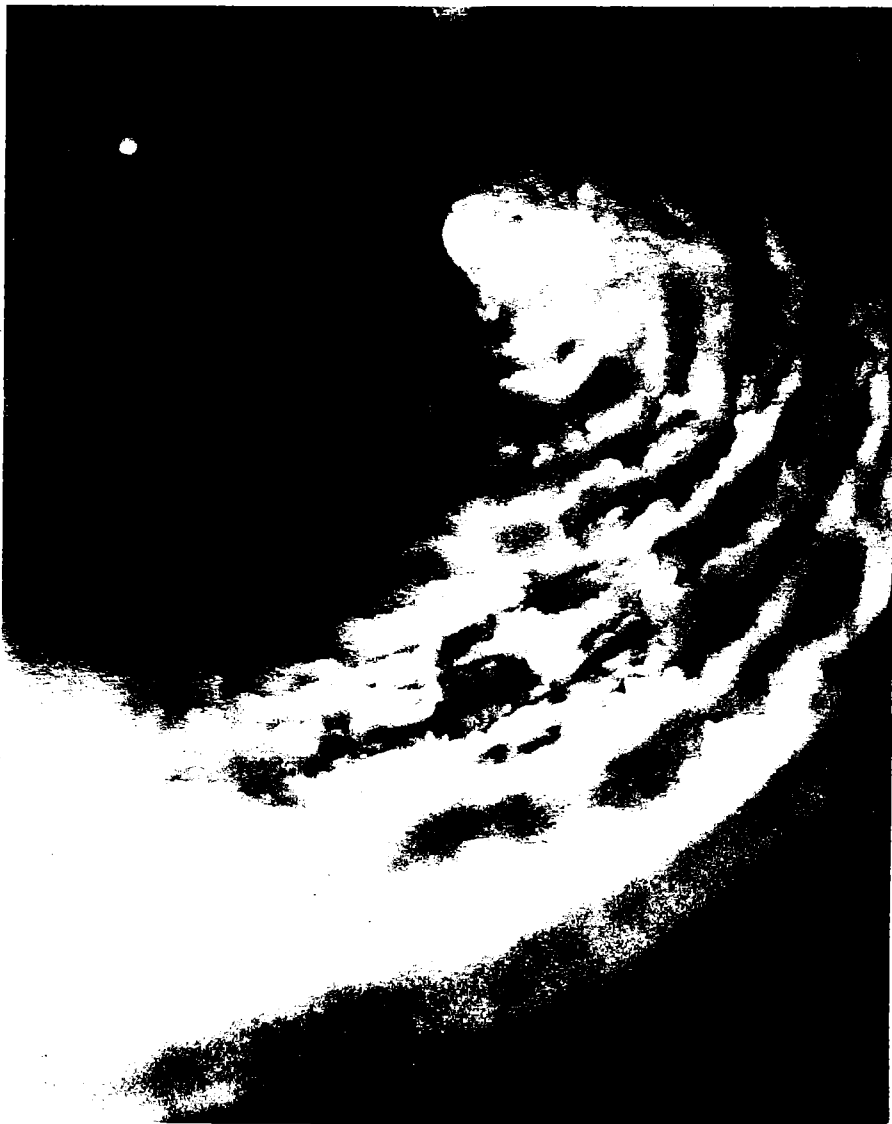
P.F. : Yes, as I have already said, it's always an experience to play with other musicians. I prefer people who know and who know me too, so they can play what I mean in studio or on stage. However these two fields of work are very different for me sometimes. Playing live means also to get free, sometimes improvising, depending of the band.

Now I have a band playing free electric rock, loud and hard/fast but not heavy metal, psychedelic rock and space-funk-jazz. It's a trio guitar band, the cast is: **Uwe Rüdiger** - drums (70ties band of mine **Kanaan** with **Uwe** for several years on drums). **Tobias Siegert** - bass, guitar (15 years old!). **P.F.** - guitar, 5 string bass. sometimes a quartet with **Chris Karrer** - violin, guitar (head of **Amor Dül II**)
It's a great pleasure for me to play my string instruments again in a band, we feel good and free when playing like 20 years ago - the time has come again now, against all masses and media shit concerts.

G.G. : Apart from your material which is released on various labels, you have also released a lot of LP/CD's on your own **Nekropo. lis** recs. do you face up any financial or distribution problems ?

P.F. : I got more offerings from the labels who want to publish music of mine, but I produce more for my own label, if I can do financially. From now on I will start other projects on my **Nekropolis** label. 1 is a CD of **Gerhard Schedel** and **Andreas Merz**, 2 electronic musicians living in Munich.

2 is a CD of **Chris Karrer**, I think more Arabian touch of styles he's preferring, so let's see...



G.G. : Not only have you recorded and released more than a dozen records/CD's, but you have also recorded music for TV films, theatre, etc. can you give me some details on these activities ?

P.F. : At the moment there are 16 records/CD's and several cassettes e.g. Celebration of the four (H.R. Giger) some TV films like Die Erben des Hieronymus Bosch, and stuff like that, art films, etc. or criminal stories, dramatic themes suspense style, mystics, etc....

G.G. : Do you have any recordings that are still unreleased ? If yeah, do you plan to release any of them in the future ?

P.F. : Yes, enough ready material is waiting for some day (from 80ies and 70ties too and new) stuff).

G.G. : What do you plan for the future ?

P.F. : To release more film music, playing and painting, to enlarge my label a little bit.

G.G. : Have you participated in any compilations ?

P.F. : Yes, in early eighties more often than now. On LP, cassette and CD. Would take too long to name them and some titles I've forgotten, sorry.

G.G. : You are also making paintings, some of which were featured as covers of your albums, have you ever thought of releasing them in a book ?

P.F. : Maybe, at the moment I have only some postcards (no more posters), perhaps later on again. Normally I do covers (only 2 co-productions on Turtles and Medusa).

G.G. : You have also released and a couple of tapes too, are there any of them still available ? And is there any possibility to be re-released in the future in any other format ?

P.F. : Some stuff I will publish on CD, a choice if you want so. The tapes are not any longer available, I think.



ARMORJKA

Impressions and Fantasies about Brittany

- | | |
|------------------------------------|---|
| ① ARMORJKA (15:27) · Brittany | ⑦ MENTHJRS (4:43) |
| ② TUMULUS (3:00) | ⑧ CALVAJRES (7:39) |
| ③ ARGOAT (8:26) · In the woodlands | ⑨ CARNAC (4:56) |
| ④ LES ROCHES DU DJABLE (3:19) | ⑩ ARMOR (10:36) · Land at the sea |
| ⑤ STJVELL (6:39) · Source | ⑪ ABER WRAC'H (5:57) · Mouth of the witch |
| ⑥ DOLMEN (3:02) | |

Peter Frohmader: synthesizers, samplers, ac. 12 str. guitar, e-guitar, stick
Richard Kurländer: harp, Appenzeller Hackbrett
Stephan Manus: violin
Petra Fierlbeck: vocals

All works composed & arranged by PETER FROHMADER.

Recorded and mastered digitally 1990/91 at Nekropolis Studio, Munich, Germany.
Cover design, artwork inside & front cover photo by P. F. · b/w photographs inside by Liselotte Siebert & P. F.



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DISCO/TAPEOGRAPHY



NEKROPOLIS - Music aus dem Schattenreich (LP - 1981 recorded 70's)(Nekropolis NLP 001/RP 10122)

NEKROPOLIS 2 (LP - 1982 recorded 70's) (Hasch-Platten Kif002)

Jules Verne Cycle (cassette - 1982)

2 COMPOSITIONS (10"LP - 1983) (Nekropolis NLP 002/220171)

NEKROPOLIS LIVE (LP - 1983) (Schneeball 1037)

Orakel/Tiefe (1983 - cassette)

THE FORGOTTEN ENEMY (EP - 1985) (Hasch-Platten Kif 008)

CULTES DES GOULES (LP - 1985) (Nekropolis NLP 003/220172)

RITUAL (LP - 1986) (Multimood Records MRC 001)

WINTERMUSIC/BASS SYMPHONY No.3 (Mini-LP, 12" - 1987) (Multimood Records MRC006)

HOMUNCULUS VOL.1 (LP - 1987) (Nekropolis NLP 004/220173)

THROUGH TIME AND MYSTERY - ENDING (DLP - 1988) (Nekropolis NLP 005/006/220174-1+2)

Spheres (cassette - 1988)

HOMUNCULUS VOL.2 (LP - 1988/89) (Multimood Records MRC004)

MINIATURES (CD - 1989) (Nekropolis NCD 001)

MACROCOSM (CD - 1990) (Cuneiform Records Rune 23 CD)

3rd MILLENNIUM's CHOICE VOL.1 (CD - 1990) (Nekropolis,NCD 002)

G L O D

P.O. BOX 34025 DETRIOT, MI 48234 USA.

1992 DOGDAY RECORDING - (Y)EAR OF THEE APOCALYPSE.

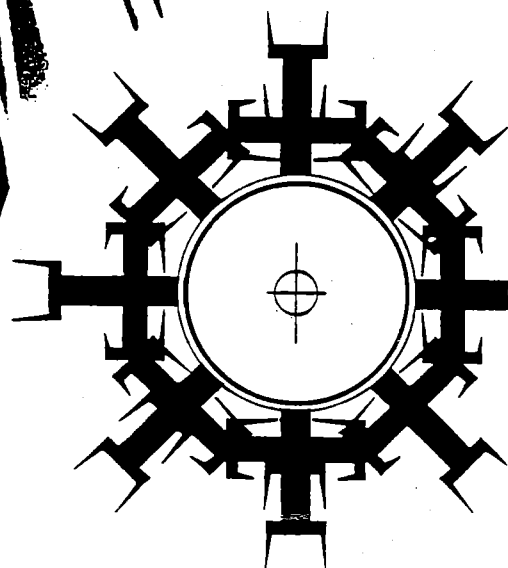
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printing in glow-in-dark ink
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SOMEWHERE IN EUROPE



Andrea James and David Tiffen, started producing experimental music under the name **SOMEWHERE IN EUROPE** in 1983. They identify with the European avant-garde tradition (Futurism, Dada, The situationists, Mail Art, etc.) rather than with the anglo-american record/music industry.

With their music **SOMEWHERE IN EUROPE** are primarily interested in producing pieces which reflect or evoke a mood or atmosphere. To achieve this, they use found sounds, noise, repetition and occasionally conventional melodies. They are particularly interest in the reuse of existing knowledge. Without using samplers or other elaborate electronic equipment, they steal and mix, adding original ingredients to produce some bizzare results.

To produce their music they are motivated by a creative urge, an urge that they cannot explain. And the only result they expect from their work, is a sense of satisfaction from having created something. **SOMEWHERE IN EUROPE**, DO not see music as an overt weapon or philosophical statement. They use cassette instead of vinyl, for a number of reasons...it's very economical, also disposable and reusable and although some shops do take copies from them to distribute, they prefer having them distributed through the worldwide network from people who are involved in cassette production, 'zines, etc.

SOMEWHERE IN EUROPE have been influenced and stimulated by many people, and inevitably their music sometimes reflects these influences. The following list represents some of the ones that they still find interesting, (as for artists, film makers, writers, etc.) Jane Bowles, Paul Bowles, William Burroughs, Raymond Chandler, Marguerite Duras, Alain-Robbe Grillet, Kenneth Anger, Luis Bunuel, Stephen Dwoskin, Rainer Werner Fassbinder, Federico Fellini, Derek Jarman, David Lynch, John Waters, Joseph Beuys, Gilbert and George, Kurt Schwitters, Andy Warhol, (as for groups/performers) Marc Almond, Brian Eno, AMM, Coil, Current 93, Holgar Czukay, Death In June, Basil Kirchin, Kraftwerk, Joni Mitchell, Music Improvisation Company, Nurse With Wound, Talking Heads, Velvet Underground, Yello.



Their material wasn't issued until 1986, when their first and same titled tape came out. Two years later they released their second cassette titled **dark days**, their third was released in 1990, titled **know your enemy** where Douglas P(Death In June) and Gabrielle Quinn(an artist who has exhibited her work in Britain and Europe) have contributed to some tracks. These two artists have also contributed to their latest tape called **Liturgy of anguish**. **SOMEWHERE IN EUROPE**, HAVE also participated in various tape compilations and recently in one lp compilation too.

For further infos on **SOMEWHERE IN EUROPE** write to:

These Silences

55 Perowne Street
Aldershot
Hants GU11 3JR
England

SOMEWHERE IN EUROPE MAILORDER CATALOGUE/RELEASES

C A S S E T T E S

- Somewhere In Europe(1986) 7 track C24 cassette
- Dark Days (1988) 8 track C26 cassette
- Know your enemy(1990) 10 track C30 cassette
- Liturgy of anguish(1991) 10 track C40 cassette

SOMEWHERE IN EUROPE also appear on the following compilations(not available from them):

- Smile Smile Smile Smile(Canada-1985)
- Mail Art Manifest(Norway-1987)
- Leiv Traumas(France-1989)
- Dreams from within(Briatin-1989)
- Moto Perpetuo(Italy-1989)
- Partners In Music(Italy-1989)
- Neither good nor evil(Germany-1990)
- Goodbye Forever Annie Wilkes(Italy-1990)
- Mjöltnir(Germany-1990)
- Iberico(Portugal-1990)
- Eat your pets(Germany-1990)
- Shake the foundations(Britain-1991)

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LP's:

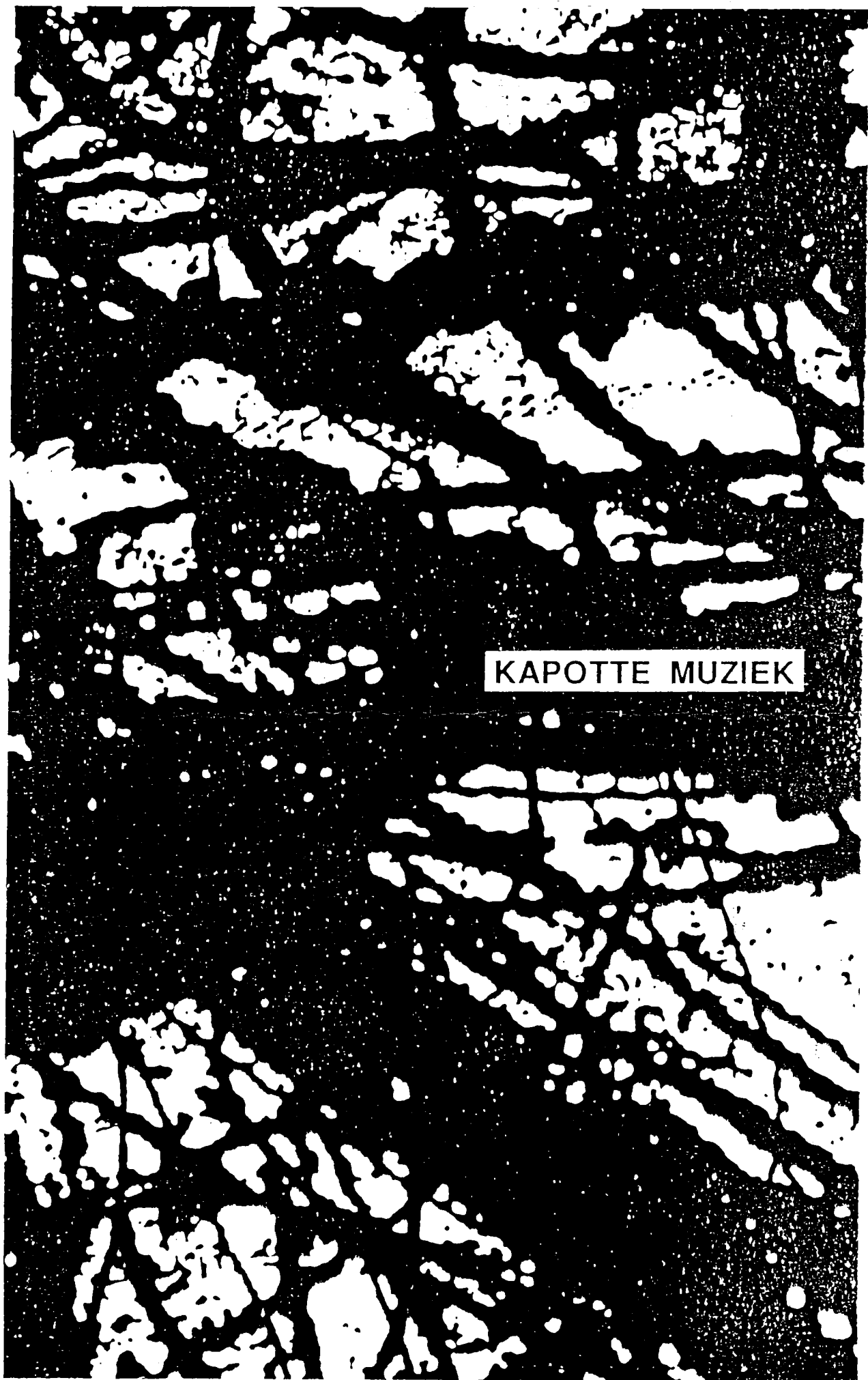
Realidade Virtual(Portugal-1991)

PRICES: Somewhere in europe and
Dark Days-£2.50+p+p each.
Know your enemy-£3.50+p+p
Liturgy of anguish-4.00£+p+p

Postage charges:
UK:0.50p/Europe:80p/USA:£2

All payments must be in English
currency. Overseas orders should
be by International Giro or Euro-
cheque. All monies made out to An-
rea James.





KAPOTTE MUZIEK

Here's an interview with Frans de Waard, the man behind Korm Plastics label (which from now on, is a foundation) and also Kapotte Muziek. For further infos on his label and for catalogue write to:

-Frans de Waard, Opaalstraat 19, 6534 XK Nijmegen, Holland.

-GENTIL GRINDER: When did Korm Plastics see the light of the day? And how did you come up with the idea?

-FRANS DE WAARD: KORM PLASTICS was founded in 1984. Through my contact with Graf Haufen, I compiled a tape with dutch industrial bands and this tape was my first release. I was back then interested in the do it yourself ideas of punk, but I found punk musically uninteresting.

-G.G.: Can you give me some details, about your old projects Opus Dei Society and Industria Tepa?

-FRANS: Both these two names were sub-label from Korm, both with a special intention. O.D.S. was like Broken Flag: uniform packaging, harsh noise, cheap tapes... Industria Tepa was the official re-releaser of the Katcombe series, when Graf Haufen stopped it.

-G.G.: What about KAPOTTE MUZIEK, when did you start this?

-FRANS: As Graf Haufen asked me to compile this tape of dutch industrialists, I thought I better have a track of my own on it, so I recorded this 1 minute piece. A friend of mine, one of the first buyers was attracted by the idea of being in a group of noise makers so he joined in and together we are responsible for Kapot produkt 1 to 50 (see disco/tapeography-G.G.note) until 1987.

-G.G.: So far Korm Plastics, has released lots of tapes, the same goes for Kapotte Muziek and most of them are deleted. Is there any plan to re-release them as tapes or in any other format?

-FRANS: No, mainly because until this month (May '92) Korm Plastics was an illegal organisation, keeping no books, accounts, etc. From now on Korm Plastics is a foundation, meaning we have to keep books, etc. It also means that all the old stuff was not by us (officially). That's one side. The other side is that most of the releases are out-dated, bad recorded, not much of concept, etc. As far as any old Kapotte Muziek tape being released on another label, and it's still available, then I have no problem. I have no problem when it's not available... I don't think it's really that worth. When somebody turns up and says "hey, why not put all of K.M.'s work on CD" I say, "yeah why not?"

-G.G.: What's your opinion on today's cassette network?

-FRANS: I have mixed feelings about it. I still listen to a lot of tapes, though I rarely buy one (I mainly exchange). Some of them are great, some of them are shit, both in sound quality, idea and package. I've always said that it's possible to release a good quality tape, with a nice cover and still put very little money in it. All you've gotta do is try it. But I sometimes have the impression, people try not hard enough to make something good, and they usually get frustrated in a short time.

-G.G.: As far as I'm concerned in the past you were interested in mail art as well, what about it now?

-FRANS: I rarely contribute to mail art projects. Only when I really like the project, and I have a nice idea, I may do so. My previous mail art experiences are not that good. It cost a lot of money, with low output (on my side and the organiser's).

-G.G.: Apart from KORM PLASTICS, KAPOTTE MUZIEK, you edit VITAL, you have a radioprogramme and you're involved in V2 Org. as well. What about the problems you face up with all these, really where from, do you get the time for all these activities?

-FRANS: I like to add: I'm also a member of Beequeen, write regularly for 4 magazines and an active leader at Scouting (as I like children over adults!); (sorry man, I forgot to mention these activities too in the question-G.G. note). Until March I was a very average student in History. I was average because I always spend a lot of time on these things. I don't know where I got the time from. At the moment I'm jobless, but actively seeking a job, although I think I could easily fill my days with the above activities.

-G.G.: Recently PKK(US) and KORM PLASTICS released a compilation tape, titled Anti-White Bastards, that is against the activities of AMB(US) and TERRE BLANCHE and generally all fascistic waves in the network. Can you give some details on this project, the reason why, etc...?

-FRANS: The reason is very clear: We don't like the network being polluted by sick ideas! Too many people think of the network as a funny thing, and everything in it as O.K. Well it's not! Although I hold myself for pretty liberal, I also think it's my freedom to stand up and say **NO** to those ideas, which are opposed to any normal and democratic thinking.

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-G.G.:Is KORM PLASTICS working on a certain level of music or not?

-FRANS:I don't think so.I'm willing to release anything,with the only criteria being that I have to like it.It's my money that goes into the release,so for 100% I have to like it in order to sell it.

-G.G.:What about your future plans?

-FRANS:Like,I wrote KORM PLASTICS is from now on a foundation,and we will release CD's only.The first one is by Arcane Device.There is a lot more to come,most probably Jim O'Rourke and one by THU20.I have a large list of groups which I would like to release but I keep those names for myself.

-G.G.:A few months ago KORM PLASTICS announced that vinyl/tape releases for future projects will stop and from now on only CD's will be released.Why did you decide to do so?

-FRANS:Well,I have now enough money to release a CD,and I'm hoping,maybe dreaming that one day I can live of making CD's filled with music that I like.Therefore I have to release that,that sells good:CD's.

-G.G.:Is KAPOTTE MUZIEK a solo project,or do you work as a group or on a collaborative level too?

-FRANS:I don't work with others directly,I do collaborate with many other individuals around the world,like TAC,All Fours,Merzbow,SBOTHI,Asmus Tietchens,to name but a few.I have a large collection of raw material by many of them.All these are for special projects and concepts.At the moment,I guess most of KAPOTTE MUZIEK's work is collaborative.And that's what I find important: communication with others exchange of ideas(visual,musical and mental).

-G.G.:Anything else to ad?

-FRANS:Well,not really.Just to say,I will continue my own work,do much more Beequeen material(which by the way is my more musical(as in the sense of beautiful to listen to)work.And that I can say:Tomorrow everything might be different!

KAPOTTE MUZIEK DOSSIER (Complete disco/tapeography)

Kapot Product 1:Untitled cut on Katacombe vol.3(c60/Oct. 1984)-first edition of 250 copies by:Schrei recs+ Korm Plastics(KP3),2nd edition of 250 copies by:Industria Tapa IT03

Kapot Product 2:ELECTROCUTE(c16-7/5/85-ed.of 75 copies)Korm Plastics KP8

Kapot Product 3:"Boekverbradning" on thee book(2xc90-24/5/85-ed. of 250 copies)Graf Haufen tapes ght34/ght35 booklet w/ 3 visuals by Kapotte Muziek)

Kapot Product 4:RAW SOUNDS VOL.1(13min,tape-27/12/84-ed. of 10 copies)Kapotte tapes 001(Note:These 10 copies were given away to 10 groups(including Kapotte Muziek)in order that these groups could use this tape as a backing tape to their own music.9 Contributions were made and released as Death Pact International-Terror leads to better days(Korm Plastics KP23-April 87-edition of 23 copies)which were send out again to labels to have it released themselves in different covers).

Kapot Product 5:"Le Sang Du Peuple" on Intredent Fansette Edition 10/9/8/716 (3xc90-9/12/85-ed. of 300copies) MaM Aufnahme ffm 1c 8787/235-015(booklet with 1 visual by Kapotte Muziek)

Kapot Product 6:"Consternatie in R'dam' and 'Future' on Interprovinsjale Sweinen(c60-20/6/85)Wegwerp Tapes wwt 006

Kapot Product 7:In preparation on ADN tapes(Italy)

Kapot Product 8:"Machine Drone"this track was sent out to Gut Level Music(USA) for a compilation called the Drone but the guy who runned this label got out of business from onw day to other.This track is released on Gilles De Rais(Kapot Product 30)in the same version.

Kapot Prouct 9:"Speaking Ghosts"on Poltergeist iii(c60-1985 ?)Dill Productions dill 019(booklet w/1visual by Kapotte Muziek.)

Kapot Product 10:In preparation on Central Tapes(Belgium)

Kapot Product 11:"Electroshock pt.3"on To Post A Tape Vol.2(c60-1986-ed.of 61copies not for sale)Minimart Production/Fraction Studio

Kapot Product 12:"Stag/Nation"on Katacombe Vol.5(c60-27/11/85-ed. of 500 copies/IndustriaTapa IT 05)

- Kapot Product 13: "Animal Torture pt. 1+2" on 1.242.285(c90-1986-ed.of 250 copies)Y.U.R.A. Kollektief yur 001(booklet with 1 visual by Kapotte Muziek)(all benefits for the dutch animal liberation front).
- Kapot product 14: "Fobo Fobie" on Contactdisc 4(Album-Jan 1986)Stichting Stopcontact cd 10/Audio Art recs. 85.2505.
- Kapot Product 15: "Incest" on Great Evening(c60-Feb.1986)Futu X tapes fxt 05
- Kapot Product 16: SPLIT(c15-22/11/85-lim. ed.of 75 copies)(Korm Plastics KP 10)(one side recorded by Kapotte Muziek Unit 1, the other side recorded by Kapotte Muziek Unit 2)
- Kapot Product 17: "Malleus Malleficorum" on Themes Vol.1:Ultraviolence(c60-Jan 86-ed. of 113 copies)Zeal SS 86045(booklet with 1 visual by Kapotte Muziek)
- Kapot Product 18: "Radioactive Zone" on 6x10=60 Vol.3(c60-1/7/86-ed. of 150 copies/Korm Plastics KP18) (booklet with 4 visuals from Kapotte Muziek)
- Kapot Product 19:Untitled cut on Wolfsangel(2xc90-Jan 87)Bloedvlagproduct(no cat.no.)(Comes with a magazine called Material no.2 and (in a limited edition of 100 copies)a mail art magazine)(Note that all products from Bloedvlang mentioned here are re-released by a new label from the same people,which is now called Nihilistic recordings.)
- Kapot Product 20:GEMATRIA(c30-Dec 85)Zeal ss 86047(Opus Dei Society opus 2(lim. 113 copies)
- Kapot Product 21:Untitled cut on BIRDS(c60-Oct 86)Audio edition Ammerland aea6(The cover says Frans de Waard but this has to be Kapotte Muziek)
- Kapot Product 22:"Periculum Mollicei"this track was sent out to Resaus Phallus but we have never got any contact with this organisation any more.Is there anybody outthere who can provide us information about these pirates?
- Kapot Product 23:Weapons on Musick(t-shirt 29/7/1986)Not available to the public only 2 copies made)
- Kapot Product 24:ROCK N ROLL(c30-6/3/86-ed. 15 copies)Disabuse Transmissions dt2
- Kapot Product 25:"Mutually Assured Destruction"on Oh No Not Another Compilation(Ontwaakt!)(c30-3/4/86-ed. Of 123 copies)Disabuse Transmissions dt4
- Kapot Product 26:"Informatica" on FRIENDS(Album 11/10/86)Stichting Muziek News NB33(Insertcover with 1 visual by Kapotte Muziek)
- Kapot Product 27:"G.X. Destruction Plan" on Korm Audio Art One:Destroy it!(c30-19/8/86-ed.99 copies) Korm Plastics KP19
- Kapot Product 28:"Sucking(For Kuno Hoffman)"on Rogues Gallery(c90-Dec 86)Bog Art(no cat.no.)(A visual was submitted,but it came out without a booklet)
- Kapot Product 29:"Operatie"on Block Operatoire No+(c90-1986-150copies)Medicinal Tapes(no cat.no.)
- Kapot Product 30:GILLES DE RAIS(c30-June 1986)Bloedvlang product(no cat.no.).This tape comes witha booklet 8 pages on A6 size)
- Kapot Product 31:"Innocents Day" on Religion(c90-July 87)Zeal ss 084(booklet with one visual from Kapotte Muziek)
- Kapot Product 32:"Sounds from unknown source" on Third Generation Serious Music(c60-1986) (Booklet with one visual by Kapotte Muziek)MarzidovsekMinimalLaboratorium MML 32(WE submitted a longer than featured here.The total piece can be found on Kapot Product OAA)
- Kapot Product 33:"Sendro Lomonisimo"on the Neckparty(c70-July 1986)No label(contact Markus Arvidson)
- Kapot Product 34:SOUNDWAVES 1 TO 4(c30-5/3/1986-ed. of 100 copies)Korm Plastics KP16
- Kapot Product 35 "De Opstanding/Het Leven" on HARSH EARS NOW!!2(c38-May 1986-ed.of 80 copies)Midas Tapes tape 13(booklet with 1 visula from Kapotte Muziek)
- Kapot Product 36:"Low pressure/High pressure"on Lettre Sur Les Progres Des Scienes(c60-July 86)V v8
- Kapot Product 37:"— — + — —"on Idealistic Idiot Vol.1:Wienerblut(c90-August 86)Bloedvlangproduct(no cat no)
- Kapot Product 38:"Links"on Support your local Underdogs(c60-Sep.86)Zebrojd Tapes 001(we submitted a visual but we've never seen a booklet to this tape.Out track is divided into smalll "links" which are put between every other trax.The music from other bands is normal garage/rock)

- Kapot Product 39: "Rock 'n' roll" on Seventh Dimension cassettes cass.5(c60-May 87)Zimbo Tapes zimbo15
(First edition of 7 copies as a series of 7 tapes.The edition that is for sale is limited to
to 33 copies).
- Kapot Product 40: AIRCRAFT(c60-1986-edition of 50 copies)Medicinal Tapes(no cat.no.)
- Kapot Product 41: "Killing Komputer Kontakt" on Dadadatatape(c15-Oct.86)Edele Delen(comes with a magazine
called Ha!Fijn?8.15 with mail art from Kapotte Muziek)
- Kapot Product 42: Untitled cut on the New Mentality(c30-4/8/86-ed. of 113 copies)Opus Dei Society opus 4
- KaPOT PRODUCT 43: "Kapot Product 43" on Empty Shadows(c60-1987)Sound of Pig Music sop90
- Kapot Product 44: "Motorway Music" on Arise All Hammers(c60-Jan86-ed.of 50 copies)De Koude Oorlog!sz 004
- Kapot Product: Weapons of Musick(c30-1/8/86)Midas Tapes tape14(ed.of 80 Tapes)/Opus Dei Society opus 10
(edition of 113 copies)
- Kapot Product 46: "Erster Hit Der Kirche" on Orgasmus Vol.1(c90-Jan 86-ed.of 50 copies)Schutt und Asche(no.no.)
- Kapot Product 47: In preparation on Los Obreros Del Sonido(Spain)
- Kapot Product 48: "De Stem" on Registro De Voces(c60-Okt.87-ed.of 150 copies)Iep Tapes 108(booklet w/1 visual)
- Kapot Product 49: "Vorwärts" on Motorway(c30-Feb 87)Schutt und Asche(no cat no)(booklet w/1 visual from KM)
- Kapot Product 50: "AIM:DESTRUCTION(c30-6/8/86-ed.of 113 copies)Opus Dei Society opus 12(Live recording of the
first live performance of Kapotte Muziek ,held on August the 6th 1986 at The Noisery(our
own studio-Nijmegen,Holland)
- Kapot Product:00A: "Blood of THE HOLY SPIRIT" on Therapie Compilatie 1(c60-Jan 87)Therapie Organisatie A01
Kapotte Muziek Unit 2:Synth/Kapotte Muziek Unit 4:Rhythm and editing
- Kapot Product 00B: "Swing Sexie Sadie"on Contactdisc 5(Album-Sep.87)Stichting Stopcontact cd25;Kapotte Muziek
Unit 01:Synth/Kapotte Muziek Unit 02:Editing/X Kapotte Muziek Unit 05:rhythm+noise
- Kapot Product 00C: Untitled cut on Total Recess Grade 2(c60-April88)Mystery Hersay(no cat no)
Kapotte Muziek Unit 02:Synth and editing
- Kapot Product 00D: "Ludwig" on Extrimities Vol.1(c60-April 87)Vandal cass.0032;Kapotte Muziek Unit 02:Synth
and editing
- Kapot Product 00E: "Frequenza No.1"on Harsh Ears Now!!4(c55-May87-ed.of 80 copies)Midas Tapes tape 21
Kapotte Muziek Unit 02:Synth
- Kapot Product 00F: "Wezenlijk of Vermeend" on Angst(2xc60-Aug.87)Therapie Organisatie tape A02
Kapotte Muziek Unit 02:tapes,editing and concept/Kapotte Muziek Unit04:rhythm/voice by
Joop de Waard.
- Kapot Product 00G: WATER AND FIRE(c60-1991-ed.of 50 copies)Korn Plastics Canada kpc006(Contains on side A
the complete concert of Odal and Kapotte Muziek,B-side has studio collaborations from 90)
- Kapot Product 00H: In preparation on Baptism tapes(Belgium)
- Kapot Product 00I: In preparation on Broken Flag(UK),won't be released due to the disappearance of the label.
- Kapot Product 00J: "Processe Radio"on Radiointerferenzensampler(c60-Dec.87)Prion Tapes pr8(booklet w/visual)
Kapotte Muziek Unit 02:editing and concept.
- Kapot Product 00K: "Collage nr.1"on Durchschnittsanfall 1+2(2xc60-Sep.87-ed.of 250 copies)Prion Tapes pr.5-6
(booklet w/visual/Kapotte MuziekUnit02:electronics,concept,recording)
- Kapot Product 00L: "Collage nr.2"on Neue Muster 1+2(2xc90-Dec.87)Tonspur tapes tt8-tt9;Kapotte Muziek Unit 02
electronics,concept and recording
- Kapot Product 00M: In preparation on SEI(USA)
- Kapot Product 00n: Untitled cut on Jubileum(c60-Jan 88)Art+Noise eds. A+Ne 1;Kapotte Muziek Unit 02:editing
(this was intermission music in a live-broadcast from Art+Noise,a radioprogramm with was
broadcasted fro the 100th time on May 21st 1987)
- Kapopt Product 000: "Collage nr.3"on Concubine + the H.E.S.S, Group II(c15-Aug.87)Seiten Sprung Aufnahmen S.
S.S.A. II(comes with an A4 visual from which Kapotte Muziek designed one half):Kapotte
Muziek Unit 02:electronics,concept,recording
- Kapot Product 00P: "Proletarier"on Decline Vol.1(c46-Sep.88-ed.of 100copies)Discipline products dp 08

- Kapot Product 00Q:FRAG/ELE/MENT(Audiovisual instalation:c60,75 xeroxes,20 slides,users guide in a carton box-Sept.1987-edition of 22 copies)Korm Plastics kp787(Note separate elements are not for sale)Kapotte Muziek Unit 2:visual display,electronics,concept and recording.
- Kapot Product 00R:"Vervuiling" on a benefiz compilation for Greenpeace(c60-Dec.1987)Schutt und Asche(nocatno)
- Kapot Product 00S:MUSIK OHNE ENDE(c46-Dec 1987-ed.of 80 copies)Prion Tapes pr.11.Kapotte Muziek Unit 2: Reel to reel loops,editing and concept.
- Kapot Product 00T:This should have been a 3 min. endless tape on Empty recs.but instead was a collaboration under the name "Death Pact International",no(3 minute endless-1989-ed.of 50 copies)E.R.068)
- Kapot Product 00U:"Magnetische Slaap"on Trasistor + chips/E-Lok 1111(Album June '88)Stichting muziek nesw SMN 703-TAC.(Insertcover with 1 visual from Kapotte Muziek)Kapotte Muziek Unit2: basis recording.Ilo Istatov:synth and editing.
- Kapot Product 00V:"Test tension" on shoot and crucify(c60-Jan 88-ed of 50 copies)Dachau tapes(no catno. Kapotte Muziek Unit2:basis ercorwings.Edited by Robert Maycock.(This label is called now Jumping for Joy productions)
- Kapot Product 00W:ANATHESIA(c30-Feb88)Soundfumes tape so2(w/ 6 pages booklet)Kapotte Muziek Unit 2:editing and concept).
- Kapot Product 00X:REAL TIME MUSIC(c15-Nov,87-ed.of 50 copies)Midas Tapes tape027.Kapotte Muziek Unit2: concept,recording and editing.(There's also a special package in edition of 20copies. This package is carton box with elements from the very first tapedeck from K.M.)
- Kapot Product 00Y:"Theme-loop"on My dreamdate with Boyd Rice(c90-May88)Epitapes(no catno)KMUn.2:loop/edit.
- Kapot Product 00Z:"Doodsstrijd/Obituary" on the death project vol1(c60 March88-ed.of 50 copies)Lor Teeps 10(booklet comes with 1 visual by Kapotte Muziek)K.M.Un.2:Concept,recording(Live 4/1/88)
- Kapot Product 00AA:ANTHOLOGY 1984-1987(c60-Apr.88)Korm Plastics USA kpUS1.compiled by Kapotte Muziek Un.2 contains:kp2,kp7,kp8,kp12(new and longer version),kp16,kp20,kp24,kp30,kp32(new and longer version),kp34,kp40,kp45,kp50,kp00G.With booklets
- Kapot Product 00AB:MUSIC FROM THE MAGNETIC TAPE(c30-Dec.88-ed.of 96 copies)Dedali Opera opus1
- Kapot Product 00AC:in perparation on RRRecords(USA)
- Kapot Product 00AD:"Allokation" on THE LIVING DEAD VOL.1(c60-June88)Sicktone recs.(no catno).Kapotte Muziek Unit 2:edition and concept.
- Kapot Product 00AE:In preparation on Beast 666(Japan)
- Kapot Product 00AF:Our contribution for a compilation on Ache recs. was used in the taperelease "Entwurfe Zu Einem Ich" by a group called "Unanimous Anonymous Support"(c90-1989)Ache recs.
- Kapot Product 00AG:FROZEN ENVIROMENT(c15-July 88-ed.of 50 copies)Korm Plastics Canada kpC001
- Kapot Product 00AH:In preparation on JFK(England)
- Kapot Product 00AI:REPORT ON THE YEAR OF RANDOM MUSIC-1988(c10-8/8/88,ed.of 32 copies)Korm Plastics kp1688 (comes with an 8 page booklet)
- Kapot Product 00AJ:In preparation on TV Sonorite (France)
- Kapot Product 00AK:"Scraps" on MOTOP1(album May 1989)Independent Friends recs. CMH 1704
- Kapot Product 00AL:BAHNHOF(c46-Sep.88)Harsh Reality music hr79
- Kapot Product 00AM:"The process 2"on CLAUSTROPHOBIA" (c90-Dec.88) Interrupt prod. IP01
- Kapot Product 00AN:Untitled cut on THE EJECT PROJECT PT.5(c60-March89)E.K.O.31(Title must have been +"Audio Plagio 1")
- Kapot Product 00AO:"The process 3" on DISTURBANCES(c90-Dec88)Dentrite tapes dt11
- Kapot product 00AP:"Process 4" on RUB OUT THE WORLD(2xc60-Nov89-edition of 100 copies)BigBody Parts. C3
- Kapot Product 00AQ:"Heartbeat" on HEARTBEAT VOL2(C30-1990)CORROSIVE TAPES
- Kapot Product 00AR:"Audio Plagio 3"(Calamities)" on NOISE FROM NOWHERE II(c90-1989)New Flesh tapes 11
- Kapot Product 00AS:"Audio Plagio 4"(Originality)"on THE SOUND OF HATE VOL2(c60-'89)Strength Through Awarness
- Kapot Product 00AT:"Audio Plagio2"onVOICES IN A DARK ROOM:PT.1:THE SOFT VOICES(c45-May'89-ed.of 150 copies) Honeymoon Production honey four

- Kapot Product OAU:"Audio Plagio 5" on Placebo 1(c60-1990)Art Brut 12
- Kapot Product OAV:"Audio Plagio 6"on THE NETHERLANDS(c60-May 1988)Harsh Reality Music hr106
- Kapot product OAW:"The 4 elements on Korm Audio Art Three:The 4 Elements"(Anthology of Interpretations)
(c46-Dec.1988-edition of 256 copies)Korm Plastics kp1288
- Kapot Product OAX:On preparation on RRRecords(USA)
- Kapot product OAY:"Audio Plagio" on Mjolnir(2xc60-1990)Cthulhu records
- Kapot product OAZ:"Audio Plagio" on RAP 'N CRACK(c60-1990)Dedali Opera opus4
- Kapot Product OBA:"Aktion fur platte"on 3 Into 6 vol.5(c60-1989)Clockwork tapes CT
- Kapot product OEB:"2 T 1 L"on ENKELE GEMOTTIVEERDE PRODUKTIEMEDEWERKERS(c100-Jan.1990-edition of 150copies-
2 different covers)Midas Tapes T09(comes with 1 visual from Kapotte Muziek)
- Kapot Product OEC:In preparation on Audio Virus(USA)
- Kapot Product OED:"Piano "on GEARS-SEX(c?-1990)Empty records
- Kapot product OEE:INTERACTION(2xc46-1990)Sounds for consciousness rape SFCR 005 and Industrail Therapy Unit
itu20(these two have to be played simultaneously)
- Kapot Product OEF:"Figuratie" on 2X10"(2X10"-1990)Empty records MT097
- Kapot Product OEG:"9 Stukken" on ASSEMBLAGE(7"-1990-edition of 200 copies)Korm Palstics kp 2589
(comes with 1 visual from Kapotte Muziek)
- Kapot product OEH:TO CLOSE HARMONY Nihilistic recordings
- Kapot product OEI:AGES BE ALMS(c46-1991)Tragic Figures TF(comes with a booklet from Kapotte Muziek)
- Kapot product OBJ:"Soundpoem" on Interpretation Serial vol.2:E O O E(c30-Jan.1992)Lor Tapes 39(comes with
1 visual from Kapotte Muziek)
- Kapot Product OBK:In preparation on Tragic Figures(Portugal comp.LP/7"
- Kapot Product OBL:"The sound can change" on compilation Complication(2xc60-Jan 1991)Suitcase Recordings
SR10,12 NO,15(comes with 1 visual from Kapotte Muziek)
- Kapot product OBM:In preparation on Tragic Figures(Portugal) comp. tape
- Kapot Product OBN:"Ruw" on IT&S T. TIME(2xc60-April 1990)Black Death Tapes
- Kapot Product OBO:"Speedback Variation nr.1"on MOTOP 2(cd-Dec.1991)IF records IF 0-10016-2(booklet with
1 visual)
- Kapot Product OBP:In preparation on Ignorance is Bliss(USA)
- Kapot Product OBQ:In preparation by P.Moreira(Portugal)
- Kapot product OBR:In preparation by E'Ostrate(France)
- Kapot Product OBS:LAUTER(c46-March 1992-edition of 200 copies)Harsh Dept.(Greece) Harsh 002
- Kapot product OBT:(visual representing the title)on Experiences Sonoras(c60-Sep.+1991)Anti Demos Gracia
- Kapot Product OBU:In preparation on Harsh Dept. tapes(Greece)comp. tape
- Kapot product OBV:In preparation by Suitcase Recordings(USA)comp. tape
- kapot product OBW:"Hopefully they kill their own" on Anti White Bastards(c60-July 1991-edition of
1000 copies)Korm Plastics kpANTI/PEK Recordings
- Kapot Product OBX:In preparation by Creel/Factor X(UK) comp. tape
- Kapot product OBY:In preparation by Qui Par Toi(Portugal) comp. lp
- kapot product OBZ:In preparation by Tonspur(Germany) comp. tape

K A P O T T E M U Z I E K O N R E C O R D

Listed are those records on which we appear alone or with one other group or project.

- Kapot product ORA:HEATHEN MUZAK(7" anti record in a 12" SLEEVE,WITH SCRATCHES AND EXTRA HOLES-Edition of
200 copies) RRRecords RRR-NON

- Kapot product ORB: REAL TIME MUSIC(7" 1989-3 trax-edition of 300 copies)Midas Music R02
- Kapot product ORC:INTONATION(7"-1/4/89-2 trax-edition of 100 copies)Korm Plastics kp2189(comes with a 16 page booklet)
- Kapot Product ORD:slit 7" with Asod Dvi on Requiem
- Kapot product ORE:HISTORY IS WHAT WAS(12" March 1990-14 Trax-edition of 220 copies)IF Records 1212(comes with an insert)
- Kapot product ORE:KORPERLAUTE(7"-1990-edition of 100 copies)Korm Plastics kp2890(other side by Hands To (comes with an insert)
- Kapot product ORG:UTILITIES(12"-Dec. 1990-12 tarx-edition of 400 copies)Petri Supplies
- Kapot Product ORH:MERZBOW KAPOTTE MUZIEK:DOCUMENTATION/COLLABORATION(12"-Dec. 1991-3 tarx-edition of 300 copies)Korm Plastics kp 3390(comes with an insert)
- Kapot product ORI:7" collaboration with Agencement
- Kapot Product ORJ:MERZBOW KAPOTTE MUZIEK:CONTINUUM(12"-2 trax-edition of 500 copies)Cheeses International 002
- Kapot product ORK:Lp with TAC and All Fours

K A P O T T E M U Z I E K O N V I D E O

Kapot Video Product OOA:"Weapons of Musick" on songs from the lost generation(E60-1989)De Koute Oorlog SZV 0004

K A P O T T E M U Z I E K O N S T A G E

- 1:August the 6th 1986 at the Noisery,Nijmegen,Holland.As documented on Aim:destruction(Kapot Product 50)
- 2:Februaty the 7th 1987 at V2,'s-Hertogenbosch, Holland.As to be documented on Water and Fire(Kapot Product 00G)
- 3:May the 16th 1987 at Eucalypta,Winterswijk,Holland.The first copy-art installation by us,with 15 minutes of music.With the help of members of Prilius Lacus,who also performed there that night.
- 4:June the 1st 1987 at Parkzicht,Rotterdam,Holland.The second copy-art installation was planned for that evening(party of the Art-Academie of Rotterdam),but as we were not allowed to use any paper in the building,and outside the wind was to hard,this installation did not really appeared.Music that was made for this evening is later used as Frag/Ele/Ment(Kapot Product 00Q).Kapotte Muziek did join however Thu 20(also performing that night)on vocals in the last piece they played that evening(this piece is released on Harsh Ears Now!!5 by Midas tapes)
- 5:October the 3rd 1989 at the studuio of Radio Rataplan,Nijmegen,The Netherlands,in co-operation with Merz-bow.The concert was annoucent as "Merzbow Kapotte Muziek".

K A P O T T E M U Z I E K C O L L A B O R A T I O N T H R O U G H M A I L

Only listed are those collaborations done with people which are listed on covers as a collaboration by Kapotte Muziek and...Not included are those collaborations where tapes from individual members are used under various names,such as FDM or FDW.

- 1:**Merzbow Kapotte Muziek**.C60 for ZSF Produkt(00C-limited edition of 40 copies) and Therapie Organisatie (teip BO 11-limited edition of 100 copies).These are different mixes and have different covers for it.
- 2:**Odal/Kapotte Muziek**.C15 which was given away for free to subscribers of Odal's The Choice Of A New Generation(c60 on Korm Plastics kp487)Only 12 copies made.

- 3: **The Grey Wolves + Kapotte Muziek**. C45 in the Death pact Mailmusic serie (on Death Pact Tapes 3-limited edition of 75 copies).
- 4: **Kapotte Muziek and The H.E.S.S. Group**(c30-1989)Tranches des Vies.Comes with a small booklet.
- 5: **Kapotte Muziek and The haters**.In preparation.
- 6: **Vidua Omara and Kapotte Muziek**.C45 in the Death Pact Mailmusic serie(on Death Pact Tapes 8-limited edition of 75 copies).
- 7: **Core-Kernen**(**Kapotte Muziek and Not Half**)on Korm Plastics Canada kpc002.Limited edition of 50 copies.
- 8: **Swab Sound Horror AND Kapotte Muzeik-Mormorare**(c60 ON Interrupt Products IP04)
- 9: **The Grey Wolves and Kapotte Muziek-Assasin**.30 minutes of collaborations, released by Strenght through Awareness Branch.Other side by **The Grey Wolves and JFK**.
- 10: **Mental Anguish and Kapotte Muziek-Thrust**(c60-1991)Harsh Reality HT 211
- 11: **Context and Kapotte Muziek-Verbindungen**(c60-1990)Tonspur Tapes TT28

Tapes used from Kapotte Muziek in the work of others and as such credited:

- De Fabriek-Mont Contis(c46 on De Fabriek recs. and tapes)1986.Using:Raw sounds and soundwaves 1 to 4
- Death Pact International-Fear Eats the Soul(2xc60 on Zeal SS)1986.using:Raw sounds
- " " " -Terror leads to better days(c60 on Korm Plastics kp23)1986.using:Raw Sounds
- De Fabriek-Made in Spain(Album on Esplendor geometrico 007)1987.using:Raw : sounds and soundwaves 1 to 4
- Odal-Desintegration(c60 on Industrial Therapy Unit itu12)1989.Using:Peter Zincken's birthday tape(on 1 track)
- Hands To-Recast(c60 on Nihilistic recordings).using :sounds from KM's Heathen Muzak
- Teen Lesbians

K A P O T T E M U Z I E K O N S U P E R 8 F I L M

- 1: "ABSTRACT TWO"Re-worked porn film for a festival organised by Peter Prange in Minden,Germany on February 1989.Film made in December 1988,time about 3 minutes.With a screen(12 A3 posters glued together) and separate music on cassette.

m i s c e l l a n e o u s

Special birthday tapes have been recorded(mainly in editions of 1 or 2)for Al Lincoln Roy,Bart Hanselaar, Peter Zincken,Ron Lessard,Herve Kuiter,Cefas van Rossem.



Kapotte Muziek
c/o Frans de Waard
Opaalstraat 19
6534 XK Nijmegen
The Netherlands



SIAM-letter on industrial arts and music. Interested in the industrial/experimental/electronic music. Written in German. Send material/write to **Siam-Society for industrial arts and music**/PO Box 60 07 12/D-8000 60 München Germany.

File 13 is an indie 'zine coming from the States. Interested in all shorts of music. #10 features interviews/articles on PGR, Alligator, Treponem pal, etc. Tons of reviews and networking. #11 (Japanese punk and industrial issue) has interviews with Sekiri, The Gerogerigegege, Alchemyrecs., Public Bath recs. etc. Tons of reviews. \$2 from **Mark Lo**/PO Box 175/Concord/MA 01742/U.S.A.

Scavenger's Newsletter. M Newsletter 'bout the small press, covering lots of S.F./horror/Fantasy genres. Notes, ads., addresses, etc. \$2 from **Janet Fox**/519 Ellinwood/Osage City KS 66523 1329/U.S.A.

Tesco Organisation, apart from their killer releases (Genocide Organ, Con-Dom, Anenzephalia, etc.) have a great distribution label too. Tons of industrial/experimental/ritual material! Send 1-2 IRC's for catalogue to **J. Kohl**/Im Wollenklingen 8/D-6946 Gornheimertal/Germany.

Divulgo is a French information fanzine. Mainly interested in the industrial field. #2 (the one I was sent) though it's a bit out of date has articles on The Residents, Touch recs., Freedom In A Vacuum recs., Staalplaat, etc. Ask also for their other activities including **Cock Killing System** (visual production), **Le Feu Cache** (aural production) and **Le Réseau** (independent organisation working for the promotion of new musics and subcultures.) Communication and infos: **Philippe Bertrand-Divulgo**/18 rue Roode/31000 Toulouse/France.

Cuneiform records: They recently changed their adress. The new one is PO Box 8427/Silver Spring MD 20907-8427/U.S.A.

Anichti Poli has its 29th issue out, featuring articles on Neopaganism, Gary Snyder, Daevid Allen, news, networking, etc. Written in Greek. **Anichti Poli**/PO Box 20037/GR-11810/Athens/Greece.

Hallo Happy Tax payers is a French magazine interested in almsot all music styles. #9 has interviews with Foetus, Cold Meat Industry, Borbetomagus, Nausea (the HC band not the grind bands), etc. Tons of reviews, news. Written in French and has...124 A4 pages!!! **A MUST!** 50 FF from Filleau/Champaloux, BP 261, 33012 Bordeaux Cedex, France.

Electronic Cottage is an American 'zine interested in industrial/experimental/electronic music. To order your copy send \$4 to **Hal McGee**/PO Box 3637/Apollo Beach/Florida 33572/U.S.A.

Nizagamah Hahamandad is a newsletter coming from Holland, interested in the experimental/industrial area and mainly in the tape network. **Nizagamah Hahamandad**/Amy Love+Messy/Weststraat 38/4571 HM/Axel/Holland.

Soft Watch is a magazine (actually something like a newsletter) interested in the industrial/experimental/avant-garde/electronic music scene. Features tons of adresses, reviews. Really important for distributors and 'zines. Any 'zines, cd's, lp8s, tapes, generally all material which will be send to them will be reviewed. **A MUST!!!** Write to: **Obsidian Tapes**/70 Old Hinckley rd./Nuneaton Warwickshire CV 10 OAB/ENGLAND.

MANI ART IS a French 'zine interested in mail-art. The issue I have (#38) includes work of Jorg Seifert, Factor X, José Oliveira, etc. **Interesting!** Write to: **Pascal Lenoir**/37 Rue de Chevrieres/60680 Grandfresno/France.

LOLA FISH is a French mail art 'zine. Apart from the work of various artists, also news, contact adresses, etc. Write to: **B. Romey**/36 res. Jean Macé/8300 Mainvilliers/France.

Arte Atre is an Italian newsletter (written in Italian). News, reviews, etc. \$1 (subscription fro 5 issues is \$5) from **Andrea Ovcinnicoff**/Via Delle Primule 99/11 Genova/16148 Italy.

SUFFER is a magazine coming from Italy. It started as a bimonthly newsletter, but turned to magazine. Interested in industrial/experimental/avant-garde/electronic music. Grind/noisecore material also welcomed. **Gianfranco Santoro**/Via Adige 8/33 010 Colugna/Tavagnacco (Udine)/Italy.

Ora Pro Nobis is a French newsletter(written in french).Interested in the indie music scene.They also have a radio programme called Elegia.Contact adress:**Yann Belin**/18 rue Traverse/29200 Brest/France.

Revue et Corrigée.Well,what really can I say for this incredible French magazine?Apart from the killer lay-out they have too many adresses,reviews,news,etc. that can burn your eyes out!#10 includes Nicolas Col-lins,Ghedalia Tazartes,Art Lindsay,Le cinema Canadien experimental,Sordide Sentimental label,etc.#11 has Pascal Comelade,Giancarlo Toniutti,La musique electronique en Espagne,The Aerial label,etc.(Price for 1 copy 20 FF)**CULT!** **Nota Bene**,25 rue Docteur-Bordier,38100 Grenoble,France.

VITAL is a bimonthly newsletter coming from Holland.Interested in industrial/experimental/ritual/electronic music but also in contemporary/new music.Contact:**Frans de Waard**/Opaalstraat 19/6534 XK Nijmegen/Holland.

Nestor Mag. is a French newsletter interested in rock/HC/alternative rock,etc.**Laurent Poupinais**/84 rue Paul Deschanel/28400 Nogent le Rotrou/France

in those days is a Greek 'zine interested in underground pop,mairly.Pretty cool!**Dimitris Emmanouil**/Ganogianni 42/Goudi 15773/Athens/Greece.

little charmer is another cool greek 'zine interested in pop.Comes in limited editions.(So far has released 2 issues-killer ones).**Christos Lialios**/17 November 15/Holargos 155 62/Athens/Greece.
(Note:both in those days and little charmer are written in greek.)

METAMKINE APART from their releases(Krackhouse,Lt. Caramel,etc.) are also distributing material from various labels.Mainly contemporary/improvising/new,etc. music.For their killer catalogue send 1-2 IRC's to:**METAMKINE**/13 rue de la Drague/38600 Fontaine/France.

Work In Progress recs. is a new English label.Recently have released their first 7" featuring 2 bands dROME/Another Headache.**Work In Progress**/210 Pitshanger Lane/Ealing/London W5 1QG/England.

RRReport #2 is finally out.Dedicated to the Japanese subculture.Includs material on Incapacitants, Solmania,Merzbow,The Gerogerigegege,Vasilisk,Dissecting Table,Null,Violent Onsen Geisha.Comes with a compilation cd(you can imagine what kind of material is containing).**KILLER!!!RRRECORDS**/151 Paige st./Lowell MA 01852/USA

(Note:Ron has still available **RRReport** #1 including Schimpfluch,Merzbow,Hanatarash,Arthur Potter,etc.with **Due Process** cd)

Underground Peace is a greek grind/metal 'zine.So far they have released 2 issues.Also **Michael**(one of its editors) recently started another 'zine called **Machine Form** interested in industrialgrind/noise bands. Write to:**Underground Peace**/PO Box 20032/551 10 Thessaloniki/Greece.

Progress Tatoo magazine is a magazine coming from Denmark.Interested in tatoo-art,and features metal bands as well(mainly from the death metal genre).**Progress**/Vesterbro 110.1/D.K. 5000 Odense C./DENMARK

The Scab Mag. is a new metal/grind 8zine coming from the States.#1 includes Autopsy,Naiisea(at last the ultimate grinders are back!),Phlegm,Sarcoma,Malevolent Creation,Plutocracy,Meat Shits(the well-known nose lunatics),etc.Tons of reviews too!**Steve Sandly**/3329 Torrington Ave./Parma/Oh. 44134-2223/USA.

Ultimatum magazine is a killer metal/grind 'zine coming from the States.The issue I have includes Godflesh,Pitchshifter,Bolt Thrower,etc.Tons of reviews too.**Kim August**/42 Heron street/Long Beach/NY 11561/USA

FIST is a 'zine coming from UK.In its latest issue are featured Sol Invictus,Ministry,Z'EV,stories,graphics etc.Anyone interested in Dean's work write to:**Fist**,c/o Dean,85 st. Agnes PL Kennington,London SE11 4BB,UK
(Note:This is **Fist**'s new adress.I think that no1 is still available including stuff onWire,Septic,etc.)

EM WOUND recently released a cd by the legendary folksinger **Shirley Collins**,also released or planned to be released soon are C93's"Dawn"cd with extra material,NWW's "To the quiet men..."cd and in October NWW's "Sugar Fish Drink-best of...".For further infos/mail order catalogue,and their other activities write to:
David M. Tibet,London WC1N 3XX,England.

X-Rated is a radio show,playing mostly industrial,HC,grind/noise,triabl music.Anyone interesting in their work send them your promo stuff and you'll be featured in one of their future programmes.Write to:
X-Rated,c/o Kevin,41 Clifford rd.,West Bromwich,West Midlands,B70 8JY,England.

ALARMA!,the label of Crash Worship ADRV is to release soon the second issue of their lunatic 'zine **Mino-taurus**.Also available of them is the latest C.W,ADRV's cd **!Espontaneo!**.Write for further infos/contributions and demand their mail order catalogue of their products,you won't be dissapointed!Contact adress:
ALARMA!,c/o Markus,PO Box 404,Encinitas,CA 92024,USA.

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Stis skies tou B-23. They had their 6th issue out recently. Featuring Red Hot Chili Peppers, Greg Sage, Nirvana (the new band, not the psychedelic one), Misfits, etc. Also comes with record compilation with greek bands. B-23/PO Box 74239/16000 Athens/Greece.

KTINOS 14/15 is out featuring Foetus, Ballard, Baudrillard, Bob Black, C. Wilson, Elfish recs. etc. KTINOS/PO Box 30653/Athens 10033/Greece.

Chamel House Productions released recently the debut cd of Crash Worship ADRV titled "Espontaneo!". The cd includes live recordings in San Francisco and Tuscon from last years performances. Price is \$16. Also released a limited edition (500 copies) 7" featuring Hijokaidan/Trance/Allegory Chapel Ltd. It's a document of a noisy session, recorded on July the 27 th 1991. Comes in blue and white vinyl. A must for extreme noise lovers. Price \$9. (Prices include p+p charges). Ask also for their distribution catalogue, apart from their other releases they distribute material from bands such as Hybryds, Solmania, Merzbow, Incapacitants, etc. **Killer! Mason Jones/PO Box 170277/San Francisco, CA 94117-0277/USA.**

Hair Helmet is a 'zine dedicated only in noise. Jason (the guy who runs it) needs adresses of noise bands/labels/distributions/'zines etc. Do not send him death/thrash metal and deathgrind shit, only pure noise! (I think that pure grindcore in the vein of Majesty, Gay Animal Women, Hellhouse, etc. is OK. -G.G. note) Write/send to: Jason Dancer/PO Box 601355/Sacto, CA 95860-1355/USA.

Exulceration decided to form their 'zine too! So metal/core bands who are interested to appear in it send your stuff to: Virginie Guglielmetti/25 rte d'Ornex/1239 Collex(GE)/Switzerland-for demos and Magali Girod 20 ch. de la Fruitière/1239 Collex(GE)/Switzerland-for the rest.

V2 Organisation recently released "The cd for the unstable media" containing a very diverse selection of sound pieces from radioplays to live concerts presented in V2 the last five years. Contributors: Rundelstirn + Gurgelstock, Thu 20/Gregory Whitehead, The Haters, Entre Vifs, Merzbow, etc. Also released "The book for the Unstable Media" in a bilingual edition (Dutch/English). Contains several articles by artists, architects and philosophers concerning the effect new media have on society in general and art in particular. The book also contains 80 b/w photos, many of which are from V2's own archive, spanning again the last five years. For further infos on this release, other V2 released and their catalogue write to: V21 Archive/Muntelstraat 23/5211 PT's-Hertogenbosch/Holland.

Cruciamentum is a new art and music 'zine. It will cover a lot of music styles (industrial, noise, ritual, techno, electronic, gothic, darkrock, doom 'n' death, avantgarde, experimental, neopsychedelia, ambient, mystical worldmusic, etc.) and various forms of art/antiart, literature, culture, mystic, legends, and all forms of creative work! All material send (records, tapes, books, short-stories, poems, art, pictures, photos, etc.) will be presented. Send promo and information material to Silvio Kessmann/Hauptstrabe 12/0-9365 Krumhermersdorf/Germany. In the future they will bring out tapes/tapesamples, so send your musical stuff!

La legende des voix has recently released a minicd by Brume titled "No-Body" (Price is 50FF-Europe/60FF-elsewhere). They are planning to release in the autumn "Frontières?" cd, a compilation with Jim O' Rourke (US) and Syllyk (France). For further infos, catalogue, etc. write: La legende des Voix/21 rue 8 Mai 1945/37270 Mont-louis/France.

Ritual De Sombras is a Portugese label (found in April '91) and so far has released 3 tapes: "Ritual de Iniciação" a 12 Portugese band comp. of electro/industrial/experimental music. "Croniamantal" Latnamainoro" a Portugese band formed in 1990 and so far have released 2 tapes and Ode Filipica "Ol Facipia dei or Ode's own God". Tape by this duet. They have recently relaesed a 3 track 7" in the German Tesco and also the American Harsh Reality has released in '91 their "Janusjus" tape. In October or Noveber **Ritual de Sombras** will release their debut LP titled "Odês Verbum Deus" They are also preparing some other releases such as "LAUTREAMONT : L'autre nom" (an international compilation of industrial music) and "From Silence to Eternity" (an international compilation tape of techno music-for this comp. contributions are accepted until the end of December '92, and free copy will be send if material is used) Any bands wishing to release their material on this label feel free to contact. Write to: Ritual De Sombras, c/o Mário Jorge Esquetim, R.31 Janeiro, 101, 7300 Portalegre, Portugal. (Note: Ritual de Sombras is also the name of Mário's radio programme, so...)

ND is a 'zine whose activities so far have helped a lot the scene. In his latest issue no16 are featured: Roger Doyle, Crash Worship ADRV, The Haters, John Waterman, Amy Denio and many others. Tons of 'zine/record reviews too and news on mail-art. Keep up the good work dudes! **ND**, PO Box 4144, Austin, Texas 78765, USA.

EDITION RZ LP KATALOG APRIL 1992

LEIBNIZSTRASSE 33, D-1000 BERLIN 12, TEL. (030) 312 53 76, FAX (030) 312 82 66

- Ed. RZ 1001** IANCU DUMITRESCU (1944) MEDIUM II für Kontrabass solo: **Fernando Grillo** / COGITO für zwei Kontrabässe, präp. Klavier, javanischen Gong, Kristalle, Metallobjekte: **Fernando Grillo**, **Ion Ghita**, **Hyperion Ensemble**
- Ed. RZ 1002** MARIO BERTONCINI (1932) **M. Bertoncini** CIFRE für präp. Klavier / **E. Brown** FOUR SYSTEMS präp. Klavier / **J. Cage** CARTRIDGE MUSIC for amplified »small sounds«
- Ed. RZ 1003** HELMUT LACHENMANN (1935) GUERO für Klavier: **H. Lachenmann** / PRESSION für Violoncello solo: **W. Taube** / PRESSION für Violoncello solo: **M. Bach** GRAN TORSO (Urfassung) für Streichquartett: **Società Cameristica Italiana**
- Ed. RZ 1004** LUIGI NONO (1926 -90) A CARLO SCARPA für Orchester: **Sinfonieorchester des SWFs**, **M. Gielen** / A PIERRE für Kontrabassflöte, Kontrabassklarinette und Live Elektronik: **R. Fabbriciani**, **C. Scarponi**, **Experimentalstudio des SWFs** / GUAI AI GELIDI MOSTRI für Ensemble, Stimmen und Live-Elektronik: **E. Laurence**, **S. Otto**, **C. Gieselbracht**, **Chr. Teuss**, **R. Fabbriciani**, **C. Scarponi**, **St. Scodanibbio**, **Ltg. R. Cecconi**, **Experimentalstudio des SWFs**, **H.P. Haller**, **Klangregie: L. Nono**
- Ed. RZ 1005** MATHIAS SPAHLINGER (1944) MORENDO Für Orchester: **RSO Frankfurt**, **Ltg. F. Travis** / VON HIER für Streichquartett: **Leonardo Str. Q.** / VIER STÜCKE: **Ens. für Neue Musik**, **Stuttgart**, **Ltg. E. Karkoschka** / ENTLÖSCHEND für Tamtam: **M. Spahlinger** / STÖRUNG elektronische Musik / SOTTO VOCE: **Schola Cantorum**, **Stuttgart**, **Ltg. C. Gottwald**
- Ed. RZ 1006** JANI CHRISTOU (1926-70) ANAPARASTASIS III für Pianist und Ens.: **Ensemble Musik unserer Zeit**, **Ltg. T. Antoniou** / ENANTIODROMIA für Orchester: **Oakland S.O.**, **Ltg. G. Samuel** / EPICYCLE Tonband-Fassung / MYSTERION-PROLOG und Sprecher-TEXT Zuspieldbänder / PRAXIS für Streichorchester und Klavier: **Orch. d. NDR**, **Ltg. M. Tabachnik**
- Ed. RZ 1007** HORATIU RADULESCU (1942) CLEPSYDRA für 16 Sound Icons: **European Lucero Ensemble**, **Ltg. H. Radulescu** / ASTRAY für 6 Saxophone und Sound Icon: **Saxophone**, **Daniel Kientzy**, **Sound Icon**, **Horatiu Radulescu**
- Ed. RZ 1008** TOSHI ICHIYANAGI (1933) MUSIC FOR LIVING PROCESS für Flöte, Shakuhachi, Harfe, Schlagzeug und 2 Tänzer: **TOKK Ensemble**, **Tokyo**
MAKI ISHII (1936) CHO-ETSU für Shakuhachi, Muschelhörner, Harfe, Schlagzeug und elektronische Klänge: **TOKK Ensemble**, **Tokyo**
- Ed. RZ 2001** IANCU DUMITRESCU (1944) AULODIE MIORITICA für Kontrabass und Orchester: **F. Grillo**, **Hyperion Ens.** / URSA MARE für Ensemble und Tonband: **Hyperion Ens.**
- Ed. RZ 3004** ELEKTROAKUSTISCHE MUSIK AUS FINNLAND: **PATRICK KOSK** (1951) TRANSMISSIONS IN A ..., **PETRI HIIDENKARI** (1957) KRÄFTIG UND BEWEGT, **HARRI VUORI** (1957) NAGUAL, **TAPIO NEVANLINNA** (1954) YOU OFFER ME  OF WATER THE SUN
- Ed. RZ 6001** HERMANN SCHERCHEN (1891-1966) Orchesterproben mit dem Orchester der RTSI 6. Sinfonie von **LUDWIG VAN BEETHOVEN** (Historische Aufnahmen)
- Ed. RZ 9001** ROR WOLF (1932) DER BALL IST RUND / SCHWIERIGKEITEN BEIM UMSCHALTEN (Radiophonische Collagen aus Fußball-Reportagen, Picture Disc)
- Ed. RZ 10001** HERMANN KELLER EX TEMPORE VI UND ANRUFUNG / EX TEMPORE I / PARALLELE 1 SCHWEBUNGEN-BRECHUNGEN / EX TEMPORE VII: präpariertes Klavier: **H. Keller**
- Ed. RZ 10002** GISELHER SMEKAL (1945) MIA ZABELKA (1963) »SOMATEME-KÖRPERKLÄNGE« PARALLELE 2 AURA / BRÜCKEN / STRÖME / ORGANARIE / SANDSTRAHLENTROST: Violine und Kontaktmikrofone am Körper: **Zabelka**, Saxophon: **Robert Bilek**, Tonband: **Giselher Smekal**

In Planung

GRUPPO DI IMPROVVISAZIONE NUOVA CONSONANZA

MORTON FELDMAN

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HERMANN SCHERCHEN »Das Musikalische Opfer« **J.S. Bach** (historische Aufnahme)

NOCH MUSIK

MENTAL DESTRUCTION

MENTAL DESTRUCTION IS a killer Swedish industrial band, formed three years ago. MENTAL DESTRUCTION is Samuel Durling, David Durling and Jonas Bläberg.

Genital Grinder: What have Mental Destruction released so far?

Samuel Durling: In January 1990 we did release a custom tape ourselves titled "When madness Strikes", where we tried to follow our motto "to liberate the music from melody". We tried to concentrate on the pure essence of the sound and the rhythm itself. The tape sold very well and got very good reviews in underground magazines and some bigger magazines in Sweden, Denmark, Holland, Australia, New Zealand, USA and Canada. In spring 1991 we were featured on the compilation "2X6 (The Dimensions of a Coffin)" released by Cold Meat Industry, with two songs, "Metamorphoses" and "...and the fire". This song "Metamorphoses" has since then also been featured on the German compilation LP "Ohrenschmalz" (Unclean Prod.) In October 1991 CMI released our first CD "The Intensity of Darkness". As "When Madness Strikes" still was requested, but was sold out and did suffer of bad sound quality, we recorded some of the old songs at the same time, and in December CMI released a new remixed/recorded version with 2 bonus songs on, in a limited edition with a special cover. This autumn we also were featured on the US magazine AQM's annual CD compilation where we represented industrial music.

-G.G.: Are you satisfied with your "Intensity of Darkness" CD?

-Samuel Durling: Yes, I'm satisfied with the CD. We all think that it turned out good.

-G.G.: What about do your lyrics talk?

-S.D.: I mostly write the lyrics, and the lyrics are very important to me. They mostly concentrate around the big questions for all humans, life and death, good and evil. As poetry is a mirror to one's soul, are my lyrics rooted in my Christian faith. They are still very heavy, so even if the listener don't share my point of view, it can give him something.

-G.G.: Have you played any gigs?

-S.D.: Through the years we have played live in the Swedish club scene, with bands like Poupée Fabrikk, Oil In The Eye and Njurmännen ("The Kidney Men") to mention some.

-G.G.: From which sources/bands are you influenced or get inspired?

-S.D.: We get inspired from very various sources, but not from other industrial music. For example, I listen very much to trash, meanwhile Jonas enjoys strange jazz music.

-G.G.: What's your opinion on religion?

-S.D.: The word Religion is for me people's attempt to reach a spiritual realm. I don't think that ever will work, people can't reach a God on their own. They need outside, divine help. Christianity is in that way not a religion, as it shows God's attempt to reach man through sacrificing His son, Christ, so that Christ could be the bridge between Man and God.

-G.G.: Do you know anything about Greece?

-S.D.: Yes, a little. Not very much about the society of today, but I know some people from Greece. Of course I've read about ancient history.

-G.G.: Do you believe that there's life after death?

-S.D.: DEFINITELY!

-G.G.: Did you face up any problems during the recording of the CD? and 'bout how much money have you spend on it?

-S.D.: We always struggle to be able to present the best sound quality as possible, we always got some problems with the 4 voices we use some heavy effects, but it turned out good this time.

-G.G.: Are you satisfied with Cold Meat Industry?

-S.D.: We're very satisfied with CMI, Roger did a very good job.



-G.G.:Have you ever thought of making a small tour in Europe,so that more people will have the chance to listen to your music?

-S.D.:So far we have only played in Sweden,but we would really like to play somewhere else.If Genital Grinder arrange anything...(Well,some plans that we had for '92 were cancelled due to people's ignorance for what we are doing here,I mean from Greek people,but we are planning something very special for 1993,as in DECEMBER 1993 Genital Grinder will become 5 years old,so keep in touch-G.G. note.)

-G.G.:What do you plan for the future?

-S.D.:I've been in USA this autumn for artstudies,so we have not been able to play live or rehearse. However,meanwhile I have written new lyrics and Jonas and David have been writing material and collecting sounds here in Sweden,so we have many new song ideas,we want to work with.We have already started to look at some of them.We will also try to get out and play live soon again.

-G.G.:Recently **Mental Destruction**,appeared on the "2X6(The dimensions of a Coffin)" compilation lp, give me some details on these tracks and about the compilation generally...

-S.D.:"2X6" features some new Swedish industrial bands.Both our songs show the little diferent sound our music developed into after "When Madness Strikes",heavy industrial mixed with gothic touch.For those who haven't had the opportunity to hear it,are both songs featured on the CD.

-G.G.:What do you think of the current underground scene?

-S.D.:I personally think that much of the new music just sound in a special way as people think that it is expected to sound in a certain way.It's not very often you are really surprised by anything new you hear.The music need more originality,people who try to find new ways.

-G.G.:Which is your favest **Mental Destruction** track?

-S.D.:That's a very hard question,when you are so involved in a project you can't tell.Some day it's one song,the next another.Maybe "Metamorphoses".

-G.G.:Anything else to ad?

-S.D.:"...and in the exploding vacuum,the Truth revealed.**CHRIST** revealed."

For more infos on **MENTAL DESTRUCTION** write to:

metal cross productions

hallmansvägen 26

S-554 48 Jönköping

Sweden.

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ALEX SCHIAVI

ALEX SCHIAVI, BORN IN MILAN (Italy), learnt to play the piano, the cello and the clarinet in his early years. He has always been of the opinion that a good rock musician cannot do without knowledge of classical music. His ideals are Bach, Haydn and Vivaldi but his favourite is Bartók, whose motifs he often uses in his arrangements.

ALEX SCHIAVI, started as a player in the sixties with groups into Beatles/Rolling Stones style. Then he played as a bass guitarist, doubling guitar with rock and progressive Italian bands such as Aktuala, Circus 2000, Battiatk, Giuni Ruso (an Italian girl blues singer, now she plays commercial music), Comento (one of the first heavy experimental rock bands in Italy, in those years).

In the seventies he had also experiences with symphonic orchestras (as a contrabassist), with jazz combo (bass, double bass, clarinet, saxophone); at that period started his strong interest in new music, futurist music (Italian artistic and musical movement "Art of Noise" of painter and musician Luigi Russolo), serial music and new age/synth music. He is also interested in the European and Japanese folk.

As a guitarist he plays into "Jimi Hendrix Experience" style, the guitar for him is a reactor and a "sound machine". As a composer wrote music for films, documentary, ambient music. He gives shows with Nah Itowa and with some rock groups. As a solist he has been to several countries in Europe. In February 1989, he appeared in Hungary for the first time. This was the starting point for a tour in other East European countries.

In the past he has released some records, also he made some TV shows in Italy, and new material is to appear now in the music market.

For further information on Alex Schiavi, write to:

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I T A L Y



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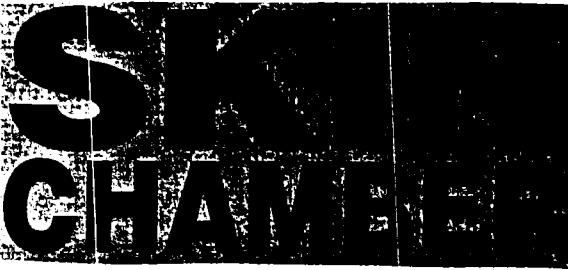
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Available on April 1992.
- **"CELLOTRONIC"** LP
Experimental music the electric violoncello. ALEX SCHIAVI: electric cello, effects. NAH ITOWA: bass. MASSIMO PELOSO: drums, percussion.
Limited Edition. Available on May 1992.
- **"DIETRO LE QUINTE"** MC
Synth music (trance, meditative music) on Japanese folk tunes. ALEX SCHIAVI: synths.

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35
SKIN CHAMBER could be easily called a side project of Controlled Bleeding's Paul Lemos and Chris Moriarty. So far they have released one lp, titled "Wound" on Roadracer...

GENITAL GRINDER: When was SKIN CHAMBER formed, and why did you decide to form it?

PAUL LEMOS: SKIN CHAMBER developed while Controlled Bleeding took a 10 month break. We had left way tracks and needed some time to re-evaluate things. Chris and I got together and started hammering out rhythms. The results were more visceral than anything we had done in years and so we decided to start something organic and new. It wasn't really a conscious decision; it just developed out of Controlled Bleeding in a sense.

SKIN CHAMBER STARTED a year and a half ago, but it is rooted in music we are doing many years ago, before "Knees and Bones".

-G.G.: Are you satisfied with the "Wound" lp?

-P.L.: Yes, overall I was satisfied with "Wound". There are certain things that I would change if I could, but considering the time and money involved, the resulting LP captured the music very well. I think we learned a lot in the process of recording "Wound"; so the next one will be sharper and somewhat heavier.

-G.G.: Really why did you decide to release it on ROADRACER (a classic now metal label) and not on an independent one?

-P.L.: Our deal with Roadracer was a surprise. We sent out a few demos to various labels and the A+R people at RoadRunner wanted the band. The company is very capable, so it seemed a perfect outlet for Skin Chamber. This music needs the support of a label like RoadRunner. It costs a bit to make such a record. So issuing it on a more independent label would have effected the quality of the production... (G.G. note-For those who don't know RoadRacer is the US branch of RoadRunner)

-G.G.: Do you plan any gigs for Skin Chamber? Have you played any so far?

-P.L.: We played once in NY city as a 6 piece. Hopefully after the next release will actually tour... Nothing is definite. C. Bleeding will however tour the States in the summer and we'll do a few Skin Chamber tracks...

-G.G.: From which bands/artists are Skin Chamber influenced?

-P.L.: I've been affected by a lot of music through the years. I'm not sure exactly which music influences the stuff we record. Certainly Penderecki and Ligeti are major influences, as are early Swans, Branca, E. Neubauten...

-G.G.: What do you plan for the future for both Skin Chamber and Controlled Bleeding?

-P.L.: I suppose our desire is to just continue as long as the work is important to us... When it becomes a job, and when the music is simply product for the marketplace, it will end. At this point, our hopes are to come as close as we can to making the record that we imagine and refining the ideas we've been exploring.

-G.G.: Although Controlled Bleeding in the past have released records playing different music styles (e.g. Hog Floor comp. CD or Gag) many people label you as an "industrial" band, what do you think of it? And in your opinion which is Controlled Bleeding's music style?

-P.L.: I suppose that early on, in the days of "Knees and Bones" and "Body Samples", the industrial tag fit. But we don't think that "Scouring Grounds", "Headcrack", "Gag", "Gilded Chambers", etc. are industrial. I don't consider categories much anymore. This seems to be something that people need, we however just record what is meaningful and interesting at the time.

The group works on different levels; we are working with some rhythmic songs on the next LP "Penetration" (3rd Mind/RoadRunner) we continue exploring choral, more textural music. And of course we are still working with extreme noise, some of which will be issued in Japan. So, our interests move in many directions. Sometimes simultaneously!

-G.G.: Apart from both Skin Chamber and Controlled Bleeding you have released and some solo LP's, will you continue releasing your solo work in the future, or not?

-P.L.:Yes,I will continue doing solo work.Controlled Bleeding is now signed exclusively to RoadRunner/3rd Mind.So the more extreme experiments will appear as solo projects.

-G.G.:What about your free time?

-P.L.:There's almost none,since I do work full time as a teacher.When I can I'm in the city,scouring the CD bins(well pal,that reminds me of the whole G.G. "gang"-G.G. note)checking out the galleries and movies,whenever possible.Now and again it's good to stroll through the meat packing districts at 3:00 A.M. on a Saturday,the usual stuff...

-G.G.:Do you face up any problems with both bands?Have you faced up any in the past?

-P.L.:Yes,it becomes increasingly demanding.But they are both important to me.The problem is only in finding the time to do what we want!New York is expensive,so we do work jobs,and of course this takes so much time away from the music and it makes touring very difficult.

-G.G.:So far you have also compiled and some compilation LP's/CD's such as DRY LUNGS.Will you compile any other in the future?

-P.L.:Dry Lungs #IV appeared last year.Volume 5 will be out in late spring on Dark Vinyl in Europe (German label-G.G. note)as a double CD.I'm not sure if there will be a 6th volume at the moment.

-G.G.:What do you think about 'zines?Do they help the scene?

-P.L.:Oh,yeah!They definitely help the scene.They are most important!I fully support them.Unfortunately I don't actually see many 'zines,but I think that the network among people who read them keeps the underground vital!

-G.G.:Do the reviews of your records influence you?Do they help a band to be more carefull in their future work?What do you think about it?

-P.L.:Reviews used to affect me when our first records were released.And yes,criticism helped me a lot(it's hard to get criticism for one's peers).Through time,reviews became meaningless.Taste is purely relative so we just do what we do and hope,it finds a positive response.Trying to satisfy one's critics simply fucks up the music.We try NOT to look at the press,and to remain fairly isolated in order to maintain direction.

-G.G.:Why did you decide to feature "Swallowing scrap metal pt.2" in the "WOUND" LP?

-P.L.:"Swallowing scrap metal pt.1" was one of the first experiments Chris and I put to tape,late '82. So "Swallowing...pt.2" is a way of relating Skin Chamber's purpose to that of the earliest Controlled Bleeding."Swallowing...pt3"will appear on "Penetration"(fourthcoming Bleeding LP on RoadRunner/3rd Mind)(actually now is out-G.G. note) and is the most extreme of the three.

-G.G.:Are you satisfied so far with both bands and their work?

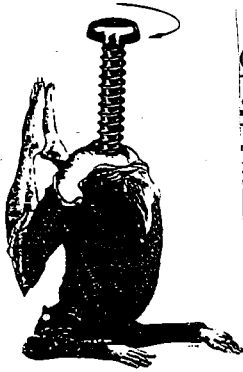
-P.L.:Yes,when talking about Skin Chamber.Not completely with C. Bleeding...Bleeding is like a musical diary that has been opened to public consumption.At many points,the music was only partly realized,that's one great thing about having the opportunity to reissue the old LP's on CD.It gives me a chance to go back and correct the errors."Curd" for example was only that I couldn't listen to after it was released.The CD however,is one of my favourite things we've done.Bleeding still is evolving and there's still much to be released.Skin Chamber's focus is clear,and it will NOT change or evolve.This is a place for the poison and it must stay this way.

-G.G.:In almost all **Controlled Bleeding's** works the artwork is made by **Arthur Potter**,are you satisfied from your collaboration with him so far?Will you continue collaborating with him in the future?

-P.L.:Arthur and I have been good friends for some years.I like his work very much.It's not appropriate for all the releases,like "Trudge",joined at the Head or Penetration but for the more textural releases,Arthur's visuals are essential.I think that the covers are improving,as we're able to display his paintings.The artwork for the upcoming CD on Dark Vinyl is absolutely beautiful!Some of the early covers,like"Curd" and "Core" seem a bit unexciting,but we were confined to b/w visuals.Everything since "Songs from the drain" has been absolutely satisfying,visually speaking.

For further information on both **Skin Chamber** and **Controlled Bleeding** write to:

PAUL LEMOS/54 Locust st./Massapequa,New York 11758/USA.



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G.G. : hOw ManY peOPLE and WhO are INVolved with
SCHIMPFLOUCH ?

r. ; VariOmAtIC/DIFFerent. ACTually 6 ACTIVE and maybe
14 INACTIVE persons.

g.g. : WHICH are THE CONNECTIONS between SCHIMPFLOUCH And PSYCHIC RALLY
RADIO ?

R. : SOME of the PERSONel is JOINing both - SCHIMPFLOUCH and PSYCHIC RALLY.

G.G. : whiCh are THE main GOALS of the Label and What about Your fUTure pLans ?

r. : a) LEARNING
b) learning

g.g. : WhO Are the GrOuPs/ARTists WhO CoLLaBoRaTe with the Label ?

R. : VARIOmatic/different. as MENTIONed on aNSWer 2. IT chAngEs with the PERSONs who are ACTIVE or inactive.

G.G. : SCHIMPFLOUCH is aLSo KNOWN and For IT's SPECIAL eDiTiONS (cOvErS, InSErTS, bOOkLETS, ETC.) aLL thEsE
dON'T CAUSE to THE Label, AnY FiNaNcIAL prOBLEMS ?

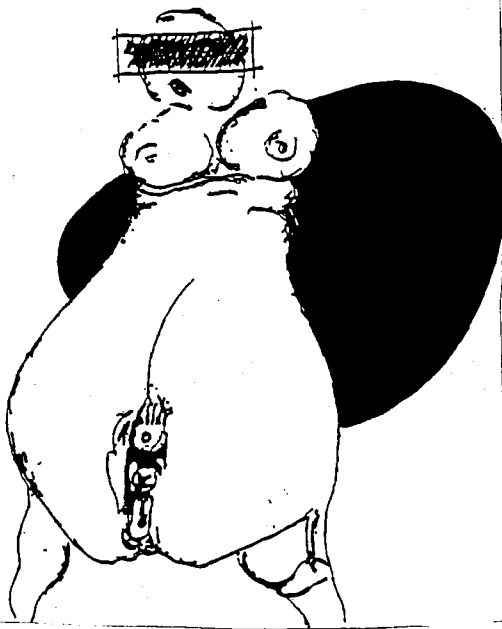
r. : Y e S .

g.g. : ApArT from aLL thEsE, THE Label IS KNOWN For IT's EXTREME aPPrOach in SOUND, WHICH is yOUr OpInION
on THAT ?

R. : I'm mERELY NOT iNTErESTed in mUsic.

Chiron and some things
①. 1500 people in the city - 1000 in the
city
②. 1000 people in the city - 1000 in the
city





G.G. : do you BELIEVE that the EXTREME ART forms, Have to Do ANY-thing with EXTREME WAYS of LIFE and pErCePtIONS ?

r. : no.

(i'VE SEEN TOO mANy pERSONS WHO DO EXTREME ART - inDEEd - BUT WHO ARE INTO THE sAME dUALIstIc(2-dImEnSIOnAl)THINKING as it is nEEdEd).

g.g. : ArE yOu or ANy oThER pEOPLE FRoM **SCHIMPFUCH** INtEReStEd in OthEr fOrMS of ART ApArt FRoM mUsIc?IF yEs,whICh ARe ThEy ?

R. : WE WORK in A SCIENTIfIC mANnER

-is THE (SUB)rESULT a fORM OF ART and If yEs WHICh fORM OF ART

-IS NOT INtEREstIng to US.

G.G. : IS THERE a stEADy nUmBER of PEOPLe WHO ARE in cOntAct WITH **SCHIMPFUCH** and gEt stUFF FRoM IT ?

r. : y E s .

g.g. : **SCHIMPFUCH** IS ALSO KNOWN fOR IT'S EXTREME pErFormAncEs,IS THERE A POSITIVE REACTION fROM THE AUDIEnCE?IS THERE ANy MaTeRIAL FRoM ThESE pErFormAncEs (ViDeO,ViNyL,ETC.) ?

r. : a)ThIS IS vERy vARIOUS - fROM hElpLEssnEss to MASS-scUFFLE/FRoM hAPpInESS to sElf-INtEgrAtION.thE lAtTER IS WHAT WE USUALLY wANT TO pROvOCAtE.

b)WE hAVE vIDeOMAtERIAL - BUT NOT rELASed.sOMe ACUsTIC MaTeRIAL IS INtEgrAtEd IN oUr REcORDS.

G.G. : do THE bANDS THAT ARE INVOLVED WITH **SCHIMPFUCH** pLAY OFtEn LIVE in SWITZERLAND OR In ANy oThER cOUNtRIEs ?

r. : N o .

g.g. : ApArt FRoM THE Label yOu ARE INVOLVED AND WITH vARIOUS BANDS (**RUNZELSTIRN + GURGELSTOCK**,ETC.)wHAT'S yOUR cONNectIOn TO ThEm ?

R. : I AM **runzelSTIRN + gurgel STOCK**.

Finally WE HAVE NO bANDS. THERE ARE "SOLO wORKS" OR cOLLAbORAtIONS of thOSE INVOLVED in **SCHIMPFUCH** ACTIVE or INACTIVE.

G.G. : IS THERE ANy SOLO wORK of yOURS cOMIng OUT SOON? OR ANy cOLLAbORAtION WITH oThERs ?

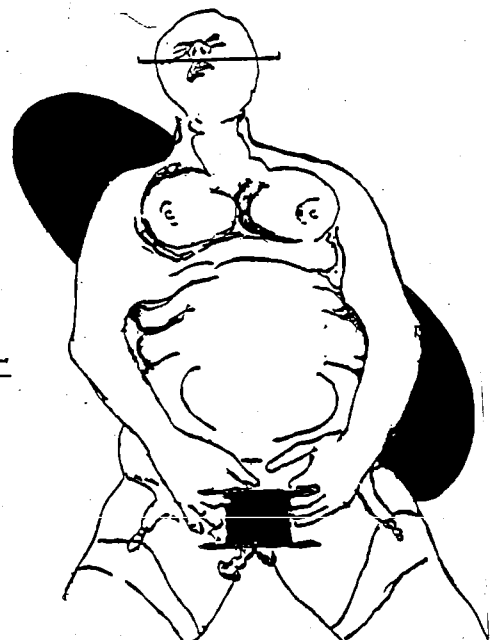
r. : nEW IS THE **RUNZELstirn + GURGELstock** CD "HO"(sh25) cONTAINIng 69 MINutes/trACKS. a cOLLAbORAtION WITH TAC,factor X and a.bullocks IS IN wORK. cOMPILAtION trACKS ARE ANNOUNCED. (**RUnZELStIrN + gURGeLStöCK**,**SCHIMPFUCH-grUPPe**,ETC.)

g.g. : DO ALL ThESE ActIVItIES HELP yOU TO EARN AN INcOMe,FOR A lIvING?AND WHICh IS yOUR OpInION ON IT ?

R. : a) n o .

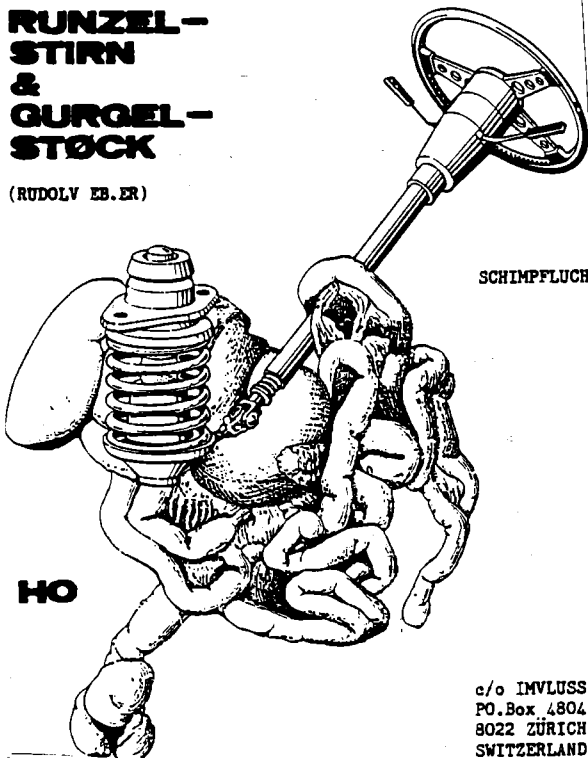
b)MY INcOMe IS LEARNIng.

i gEt mONey fOR SCIENTIfIC DRAWINGS.



**RUNZEL-
STIRN
&
GURGEL-
STÖCK**

(RUDOLF EB.ER)



SCHIMPFLUCH

G.G. : What do you do in your free time?

R. : I spend time for Inflight - training - combatant sport
(What I see as part of Schimpfluch). I have no difference
between free and working time.

G.G. : Anything to add?

R. : - One d
- Our contact address.

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1. *A live coal under the ashes (Part 1)*
2. *Breaking the straitjacket*
3. *A live coal under the ashes (Part 2)*
4. *The fingers of my foot*
5. *An end marked by pessimism*

Lp

1. *Perhaps it comes out of the Black sea*
2. *Thirst for Knowledge*

Live 31 May 1989, Belgium

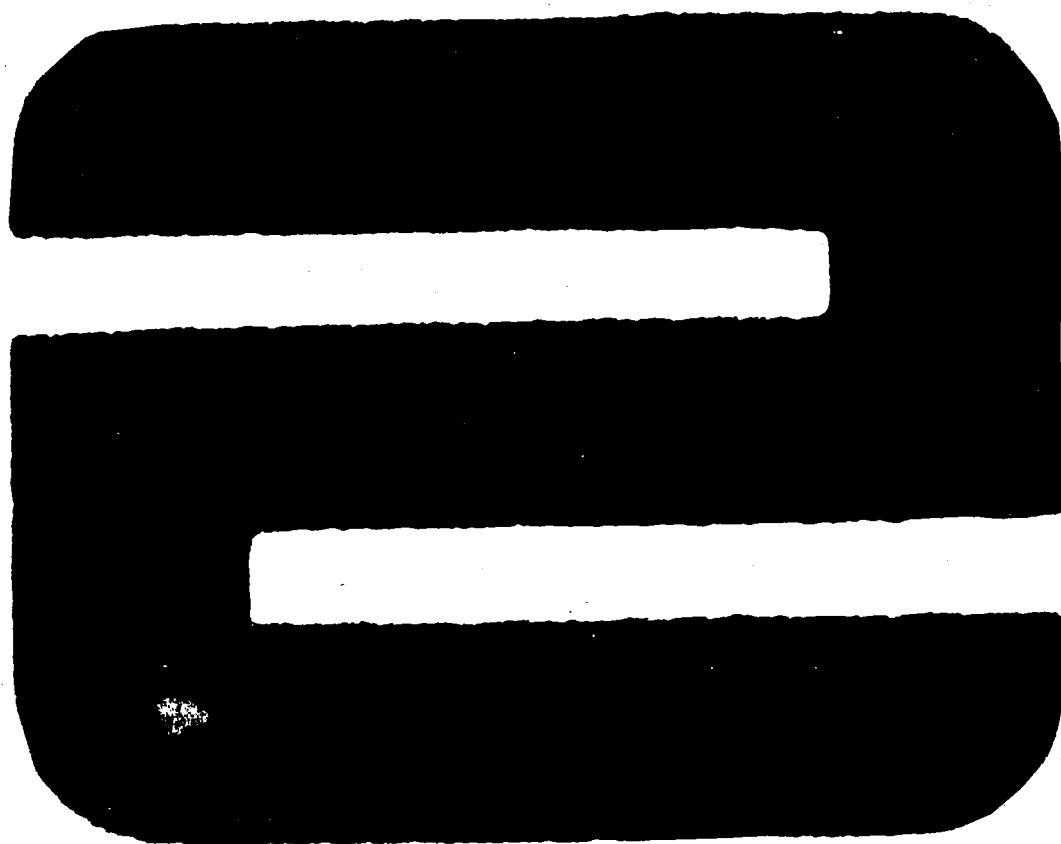
Contrastate: Jonathan Grieco,

Stephen Meisner,

Stephen J. Pomeroy

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D I E T Ö D L I C H E D O R I S

DIE TÖDLICHE DORIS was found in 1980 in Berlin(West) by Wolfgang Müller, Nikolaus Utermöhlen and Käthe Kruse. Until 1988 they played many concerts and performances, for example at Musee d'art Moderne Paris; The Museum of Modern Art, New York; documenta 8, Kassel; Club Quattro, Tokio.

DIE TÖDLICHE DORIS produced some tapes, 10 records, books, videos. They contributed in "Der Hang zum Gesamtkunstwerk", Berlin - 1984; documenta 8, Kassel.

In 1988 the band creates DIE TÖDLICHE DORIS SCHALLPLATTEN and THE HOUSE OF TÖDLICHE DORIS, while the members of DIE TÖDLICHE DORIS work more in solo activities.

Exhibitions of DIE TÖDLICHE DORIS have taken place in Galerie Zwinger, Berlin (1987), Kunsthalle Bremerhaven (1989), Galerie von Witzleben, Karlsruhe (1991) and Galerie Tröster and Schlüter, Frankfurt (1992).

D I S C O / T A P E O G R A P H Y

1980

Maxisingle (ohne Titel) Zickzack , Hamburg

Der siebenköpfige Informator , Audiokassette, DTD , Berlin

1981

Das typische Ding , Audiokassette , DTD , Berlin

Tabea und Doris dürfen doch wohl noch Apache tanzen , Audiokassette , DTD , Berlin

1982

"Die Tödliche Doris" , LP , Zickzack , Hamburg

1983

Chöre and Soli , 8 Miniphonplatten mit Abspielgerät , Batterie , Buch , Gelbe Musik - Berlin
and Pure Freude - Düsseldorf

1984

Naturkatastrophen , single im katalog , Gelbe Musik - Berlin

1985

Unser Debut , LP , Atatak - Düsseldorf

1986

LIVEPLAYBACKS , LP , R.Wilhelmi , Berlin

Sechs , LP , Atatak - Düsseldorf

Unser Debut / Sechs , Do.LP , Wave -Tokio

Die Tödliche Doris Live SO 36 , Audiokassette , DTD
Berlin

Die Über - Doris / The Super - Doris , Audiokassette, DTD
Berlin

Chöre and Soli Live im Delphi - Palast , Audiokassette ,
DTD , Berlin



1987

Auflösung von Die Tödliche Doris

Gründung von Die Tödliche Doris Schallplatten und Veröffentlichung von mehreren Tonträgern:

Wolfgang Müller - B A T , LP

Nikolaus Utermöhlen - Karlsbad , LP

Käthe Kruse - Elegie im März , EP

1988

Das gabs nur dreimal, Box mit "Die Tödliche Doris" LP (1982), Mini-LP (1980) and Single "Chöre and Soli" (1983), Textheft in japanisch and deutsch , Wave -Tokio.

B I B L I O G R A P H I E

1983

Chöre and Soli

1987

Die Gesamtheit allen
Verlag der Georg

Lebens und alles darüber Hinausgehende,
Büchner Buchhandlung, Darmstadt

Beiträge/Contribution
Berlin 1982/"Alles
1983/"Berliner

in "Geniale Dilletanten", Merve-Verlag
und noch viel mehr", Benteli Verlag Bern
Design Handbuch", Merve-Verlag Berlin 1987

1991

Die Tödliche Doris ,
im Verlag M.Schmitz,

Band I, Hg. Wolfgang Müller/Martin Schmitz
Kassel

K O N Z E R T E / P E R F O R M A N C E S

1980

Kuckuck , Berlin

1981

Tempodrom, Berlin "Festival Genialer Dilletanten" SO 36, Berlin

1982

Musee d ' Art Moderne, Paris "Biennale XII"

1983

Kopenhagen
Secession, Wien "Töne und Gegentöne I"
Metropolis, Hamburg, "Wildes Kino"
Harmonie, Frankfurt, "Materialausgabe"
Werkstattkino, München
Helgoland (Oberland)

1984

Delphi - Palast, Berlin, "Der Hang zum Gesamtkunstwerk"
Lagerhalle, Osnabrück
The Kitchen, New York
Deplana - Kunsthalle, Berlin
1. Bonner Kunstwoche

Plan K., Brussel, "Die 3.+4.Dimension"
Rippl - Ronai, in Wohnung, Budapest
Künstlerhaus Bethanien, Berlin

1985

Vanha, Helsinki
V 2, S ' Hertogenbosch
Shaffy Theater, Amsterdam "Visuele Muziek Zesdaagse"
Gasteig, München
Delphi - Palst, Berlin
Messehallen, Wien, "Töne and Gegentöne II"
Kunsthalle, Düsseldorf
Entrepot Laine, Bordeaux, "Sigma 21"

1986

Petőfi Csarnok, Budapest
Kaserne, Basel, "Filmtown - Festival"
Orangerie, Darmstadt
Naranja, Köln

1987

Hala Gwardii, Warschau, "Carrot - Festival"
The Museum of Modern Art, New York
T U Aachen
Goethe - Institut Rotterdam
documenta 8, Kassel
BEK, München, "Autofahrt in Deutschland" ; Inszenierung im Rahmen der Opernfestspiele

Auflösung von **Die Tödliche Doris**

1988

Club Quattro, Tokio : "Das war Die Tödliche Doris"(1980 - 1987)

1989

Blauer Satellit, 11.Stock "Empfang mit Die Tödliche Doris Schallplatten und Gästen"

1991

"Die Rückkehr der Genialen Dilletanten", TU Mensa, Berlin

Ausstellungen

(EA) = Einzelausstellung

1981

"Material für die Nachkriegszeit" im "Forum Junger Kunst", Kunsthalle Kiel, Kunsthalle Düsseldorf, Städt. Galerie Wolfsburg

1982

"Haartrachten/Hair dues", Penny Lanes Frisiersalon, Berlin (EA)
"FDA" (Foto - Dokumentar - Archiv), Fotoforum, Universität Kassel

1984

"Tapete", Delphi - Palast, Berlin (EA)
"Naturkatastrophen/Natural Disasters", Galerie Gelbe Musik, Berlin (EA)

1985

"Maria" (4 Kissen/pillows) im "Forum Junger Kunst", Museum Bochum, Städt. Galerie Wolfsburg

1986

"1. Öffentliche Grobpräsentation des FDA" (Foto - Dokumentar - Archiv) im Künstlerhaus Bethanien Berlin (EA)
Galerie du Goethe Institut, Paris
Georg - Büchner Buchhandlung, Darmstadt (EA)
Naranja, Köln (EA)
Rampe, Siegen (EA)

1987

Goethe - Institut, Nancy and Straßbourg

Ohkurayama Memorial Hall, Yokohama

"Leben in Vanha": Galerie Vanhall, Helsinki (EA)

"Die Gesamtheit allen Lebens und alles darüber Hinausgehende" (Part 1 + 2), Zwinger, Berlin (EA)

"Mikrophonreste", "Berlin - Ausstellung", Martin Gropius Bau, Berlin

documenta 8, Kassel, 11 Tage mit "Die Gesamtheit..."

1989

Kunstverein München

Rezeption, Blauer Satellit (EA)

1990

"Eigene Vorschläge", Kunsthalle Bremerhaven (EA)

Galerie Tröster and Schlüter, Frankfurt

"Images of Rock", Kunsthallen, Brandts Kladefabrik, Odense, DK

Göteborgs Konstmuseum, Schweden

1991

"Interferenzen", Riga, Lettland und im "Marmorpalast", St. Petersburg

"Die Lagerbestände der Tödlichen Doris", galerie von Witzleben, Karlsruhe

"Neue" Arbeiten, galerie Tröster and Schlüter, Frankfurt

V I D E O A N D T V P R O D U K T I O N E N

1982

Naturkatastrophengesang, infermental II, Hamburg

1983

Naturkatastrophenballet/konzert, WDR, Köln

1984

Two Hearts, Channel 4, London

Unser Debut, Kavaliers, Pfadfindertreffen, Clavel - Stiftung, Basel

über - Mutti LIVEPLAYBACK, TV 3, Barcelona

1985

Debut in Helgoland, Our Debut, Allgemeines Debut, NDR, Hamburg

Maria..., SFB, Berlin

1987

Das Lügenmeer, VHS 59min., 235 Media Arts, Köln

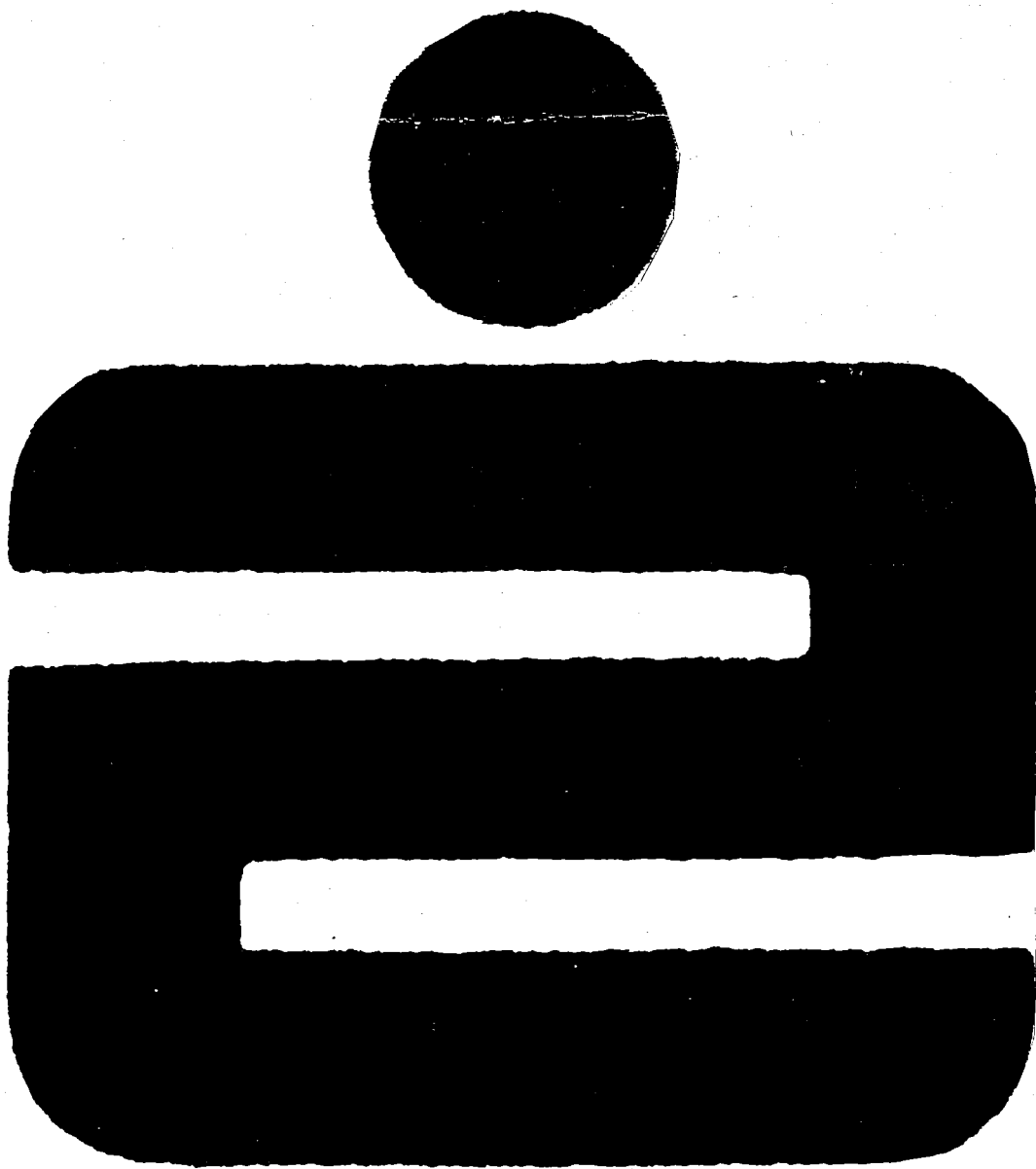
Thanx a lot to Mr. **Wolfgang Müller** for his help on this article and the material he did send us.
For further infos on **DIE TÖDLICHE DORIS** write to:

Wolfgang Müller

Waldemarstraße 48

1000 Berlin 36

GERMANY



J A N I S
C H R I S T O U

(1 9 2 6 - 1 9 7 0)

(1) Biography

(2) The Works

(3) Discography

" M U S I C I S D E A D ,
M A N H A S F A I L E D . "

- J A N I S
C H R I S T O U -

- September 1969 -

" the function of music is to create soul, by creating conditions for myth, the root of all soul.
where there is no soul, music creates it, where there is soul, music sustains it. "

(Janis Christou-Chios, 23 August 1968-)

Janis Christou was born in Heliopolis, Egypt on the 8th of January 1926. He was the son of Eleftherios Christou-chocolate manufacturer (died 1965)-and Lilikas Tavernari (died 1978), he also had a four years elder brother, Evangelos Christou.

He grew up in the patrician Greek community of cosmopolitan Alexandria (these surroundings-not least the shadow of an ancient civilization obsessed with survival after death-had a deep effect on his creative personality) under the care of an English governess. He studied at Alexandria's popular school (1930-1938) and continued his studies (secondary education) at Victoria College, Alexandria (1938-1944).

Since he was 5 years old, attended private lessons in piano, in the beginning with the Russian pianist **Alexander Plotnikoff** and later on with the Italian pianist **Gina Bachauer**. Meanwhile Christou speaks fluently 4 languages-Greek, English, Egyptian, French (as for English, he had a mastery of the language in which he was to write his many unpublished philosophical and musical texts, his diaries and notes on his dreams).

During the Second World War, his parents separated and his mother married an Egyptian diplomat who also was a fonder of art.

At that time he wrote his first 3 works, 2 of which are lost today. His mother pushes him to continue his studies on music, but his father insists on studying economics, something that he did in London. But he soon quits his studies on economics and registers at the philosophical branch of King's College (Cambridge) attending courses of **Bertrand Russell** and **Ludwig Wittgenstein** and his studies were confirmed with the Diploma of Moral Sciences, of Bachelor of Arts Contabriensis. Meanwhile he studies privately counterpoint and composition with **Hans Ferdinand Redlich** at Letchworth (1945-1948).

In London he stays with his brother who studies psychology and meanwhile is interested in attending concerts and listening to records of contemporary music and jazz. At that time he meets conductors such as **George Barbiroli**, **Alex Sherman**, and others.

In the spring of 1949 "**Phoenix Music**" is ready and a rehearsal takes place with **Alex Sherman** as conductor. In the summer of the same year **J. Christou** leaves for Italy to attend courses at the "**Accademia Musicale Chigiana**", Sienna, where in 1947 and 1948 he had followed the composition courses of **Vito Frazzi**. There he met **Francesco Lavagnino** and in 4 years time-with some pauses between (1949/1951/1953)-he attended film music courses of him. He also studies privately with **F. Lavagnino** analysis and composition in Gavi and Rome. Parallel, he is interested in **Carl G. Jung's** psychology, influenced from his brother Evangelos who between early 50's-1954 was studying at the **Jung Institute** in Zurich. This interest in psychology took him to the **Jung Institute** in Zurich, but it has not been confirmed that he took lessons with **C.G. Jung** himself.

On the 5th of January 1950 the first version of "**Phoenix Music**" takes place, from the "**New London Orchestra**" with **Alex Sherman** as conductor, it was dedicated to his brother **Evangelos**.

In 1951 **Janis Christou** returned to Alexandria where he settled, started his own studio where he was interested in music. At that studio is the characteristic of his huge record collection, mainly with 78 RRM records, of European music of all times. (Later on when he left Alexandria, he took some of the records to Chios and others in Athens). Although he had moved to Alexandria he hadn't loose touch with his connections in Italy.

-Here I believe that I must refer to something that helps the understanding of his work-
(Izaka note)

His mother was known as a poet and fan of spiritualism, that fact influenced him too, reinforcing his tendencies to mysticism. These influences will appear clearly in his work the following years.

In 1956 **J. Christou** married his childhood's friend **Theresia Horemi**. Later on that year **Evangelos** died in a car crash, an event which precipitated a decisive change in **Christou's** work.

J. Christou, after a long time, induced to publish a book written by **Evangelos** in Zurich, titled "**The Word of Soul**" (Dunquin Press, Wien-Zurich, prologue by **James Hillman**).

In 1960 **J. Christou** settled in Greece, dividing his time between Athens and Chios. Although he remained apart from the Greek musical life, the impact of his work and his personal charm gained him an increasingly important position in avant-garde circles in his later years. As he had to appear more often in artistic expressions he had to stay in Athens and travel when he could to his lovely Chios.

It was then that came to him the idea of building in Chios a modern tourist club including traditional houses and one open theatre which would give **J.Christou** the chance to organise an International Festival of Modern Music. That idea remained only a dream.

In 1963 starts a new phase of his work. Starts his concern for a long time (1963-1969) on music composing for ancient greek tragedies (Prometheus Desmotis, Persians, etc.) and collaborates musically in the plays of the company of players of **Carolos Koun** and **Irene Papas** in Epidaurus. Is the time that he is trying to give the listener the real style of his work. **J.Christou** starts using extensively tapes and vocal sounds that tend to protagonism and also vocal mases of indefinite contents (e.g. "Tongues of fire", "Mysterion", etc.) Is the time that **J.Christou** uses in his work actors, tapes, effects, etc. with emphasis on improvisation and the unforeseen, he is in the best period of his creative personality...

...when suddenly on the night of the 8th to 9th January 1970 **Janis Christou** died in a car crash, returning home from a celebration held for his birthday, 10 days later his wife dies due to the same accident.

The versions of his works—after his death—were multiplied; many festivals were held on his memory—in Greece too—and many new composers dedicated to him their work.

In the summer of 1984 the "Foundation of friends of Jani Christou Music" was found, willing to save and promote his work.

The preservation and keeping of the Composer's personal file was handled from his mother (until 1978 that she died) later on—until today—is handled from his daughter **Sandra Christou-Adamopoulou**.

We feel grateful to them !!!

Izaka would like to say a huugeee "thank you" to **Anna-Martine Lucciano** for the incredible try to collect, material on **Jani Christou** and for writing the book "JANIS CHRISTOU—the work and the personality of a Greek Composer of our season" and **George Leotsakos** that added information, translated to Greek and published that book. I wanna thank them!

Nicolas would like to thank Mr. **Robert Zank** (owner of Edition RZ records) who at his recent trip in Athens (late May 1992) told him that he didn't have any problem in using some information from the booklet included in the **Jani Christou** LP (recently released on Edition RZ).

Information for this article was taken from the book "Janis Christou—the work and the personality of a Greek Composer of our season" by **Anna-Martine Lucciano**, translated into Greek by **George S. Leotsakos**, and from the record recently released on Edition RZ records by **Robert Zank**. The biographical text featured in the booklet is written by **George S. Leotsakos**.

II - W O R K S

It's pretty hard-I think-to write "**The Works**" of **Jianni Christou**, although the text I used as a "guider" is complete.

To avoid any misunderstandings, I must refer that the works featured here are those which were acceptable from the composer. Before them there are 5-6 works more which I decided not to feature because:

a) are lost today and b) they weren't acceptable from **J. Christou**.

The works of **Janni Christou** are divided into 5 parts:

A) Works of the first period: works acceptable from the composer and belong to the first period of his work, the what so called "classical"

B) Works of the middle period: works that **Christou** wrote when he was interested in the Ancient Theatre and are -mainly- based on Ancient Tragedies.

C) Last Works: works of his third and most advanced period of **Christou**

D) Lost Works: Works which are lost today

E) Unfinished Works: Works which writing started but they were never completed.

(A) WORKS OF THE FIRST PERIOD

1948-49

PHOENIX MUSIC

FOR orchestra, in 5 parts which are played without breaks.

- I. Calmo e profondo , lentamente
- II. Allegro ben ritmato
- III. In the manner of a break
- IV. Obstinate and full of anguish
- V. Tempo primo

Time : 11'

1st Worldwide Performance : 5th March 1950-Royal Opera of Covent Garden/London
New London Orchestra of Alex Sherman

1949-50

1st SYMPHONY

for contralto and orchestra, in 3 parts, played without any breaks. (Note: Part II includes the "Eyes that last I saw in tears" -T.S. Elliot)

- I. M;M.o = 126
- II. Andante
- III. Allegro

Time : 30'

1st Worldwide Performance : 29th April 1951-Royal Albert Hall/London
New London Orchestra of Alex Sherman/soprano Eleanor Houston

1951

LATIN LITURGY

for mixed choir, copper and percussion. Later on this work was incorporated in the finale of the 2nd Symphony.

Time : 10'

1st Worldwide Performance : 26 September 1971-Rex Theatre/Athens
The Room Choir of Thessaloniki's University and members
of the Greek group of modern music.

Conductor : Jannis Mantakas

1955

SIX T.S. ELIOT SONGS

for contralto and piano

- I. New Hampshire
- II. Death by water
- III. Mélagne adoultère de tout
- IV. Eyes that last I saw in tears
- V. The wind sprang up at four o' clock
- VI. Virginia

Time : 13'

1st Worldwide Performance : 13 January 1956-British Institute,Alexandria/Egypt

Vocals : Alice Gabbai

Piano : Pierro Guarino

1957

SIX T.S. ELIOT SONGS

The same work for contralto and orchestra

1st Worldwide Performance : 4 Dec. 1958-National Institution of Radio/Athens
Symphony Orchestra of National Institution of Radio.

Vocals : Alice Gabbai

Conductor : Pierre Guarino

(Released : 12 Nov. 1958)

1957-58

2nd SYMPHONY

for mixed choir and orchestra,in 3 parts with rhythmical changes.

- I. Lento - Allegro con spirito - Allegro con moto - Presto-etc.
- II. Con spirito ma misterioso - Andante con misterio - etc.
- III. Vigoroso - Lentamente - etc.

1st Worldwide Performance : 4 August 1987-Herodion/Athens
Symphony Orchestra and chorus of National Institution of
Radio. Conductor : Miltiades Karidis

1960

PATTERNS AND PERMUTATIONS

Time : 24'

1st Worldwide Performance : 11 March 1963-Rex Theatre/Athens

Athens State Orchestra/Conductor : Andreas
Parides

1962

TOCCATA FOR PIANNOFORTE AND ORCHESTRA

Time : 16'

1st Worldwide Performance : 23 April 1973-Town Hall,Oxford/England in English Bach
Festival

Piano : Georges Pludermacher and Royal Philharmonic Orchestra/
Elyakum Shapirra

Conductor

(B) WORKS OF THE MIDDLE PERIOD

1963

PROMITHEFTHS DESMOTIS

FOR voices and actors's choir, tapes and orchestra (Scenical Music)

1st Worldwide Performance : 16 June 1963-Theatre of Epidaurus
Theatrical Company of Greek National Theatre

1964

THE INNER WORLD

for voices of actors, choir and orchestra

Music for the Inner World theatre

In acknowledged American TV station with fragments by : Ekavi (Euripides), Oidipodas
Tirannos (Sofoklis) and Promitheufths Desmotis (Aischilos) and the poet Robert Growes

1st Worldwide Performance : 19 April 1964 (on TV)-Valtimore, Boston, New Heaven, Wasin-
gton, Rochester, Richmond (USA) **Comentator** Robert Graves
* **Actors** : Alexis Minotis, Katina Paxinou, and others.

1964

A G A M E M N O N

(TEXT : Aischilos-in Greek language)

for voices and actors's choir, tape and orchestra (Scenical music)

1st Worldwide Performance : 25 June 1965-Epidaurus
Theatre Company of Greek National Theatre

1965

P E R S I A N S

(Text : Aischilos-in Greek language)

for voices and actors's choir, tape and orchestra (Scenical Music)

1st Worldwide Performance : 20 April 1965-Aldwych Theatre/London, in Theatre Festival
"World Theatre Season"

Production : Theatre of Art Athens

Direction : Carolos Koun

* between these 2 works (The Inner World and Agamemnon) J. Christou wrote another one, a work which chronologically belongs to the period of his theatrical creations, but it has nothing to do with them. It is a work very important in which are noticed pieces of his first period but also and new ideas that he will use in the future...

1964

TONGUES OF FIRE (A PENTECOST ORATORIO)

(Texts : The Bible (Gospells) and chants-in Greek Language)
for contralto, barytone, mixed choir and orchestra)

Time : 23'

1st Worldwide Performance : 27 June 1964-University Church of St. Mary, Oxford/England
(in "English Bach Festival")

Contralto : Irma Colasi

Tenor : Gerald English

Barytone : Kostas F asalis

chorus and orchestra of "English Bach Festival"/. **Conductor** : Pierre Guarino

1966

V A T R A C H I

(Text : Aristophanes - in Greek Language)
for voices and actors's choir, tapes and orchestra (scenical Music)

1st Worldwide Performance : 19 June 1966 - Conservatory of Irodou Attikou/Athens

Production : Theatre of Art - Athens

Direction : Carolos Koun

1967-68

O I D I P O Y S T Y R A N N O S

Music for the movie based upon the sametitled tragedy of Sofoklis (Note : This is the only work that Christou wrote in his whole life for money-The tragic is that with the money he took bought the car in which he died) (Scenical Music)

1st Worldwide Performance : 1968

Film Director : Christopher Plummer

Actors , Orson Welles , Lilli Palmer , and others

1969

O I D I P O Y S T Y R A N N O S

(TEXT : Sofoklis - in Greek Language)
Electronics - Scenical Music

1st Worldwide Performance : 22 May 1969 - Aldwych Theatre, London - in the Festival "World Theatre Season"

Production : Theatre of Art , Athens

Director : Carolos Koun

(C) L A S T W O R K S

1965-66

M Y S T E R I O N

(ORATORIO IN ANCIENT EGYPTIAN NECROLOGIES)

(Text : from ancient Egyptian Necrologies and from the grave-wall paintings-of the Pharaos Seti A (1318-1298 B.C.))

For narrator, 3 mixed choirs, tapes and actors

Time : 27'

1st Worldwide Performance : 30 October 1980 - Hamburg/Germany

Tenor : Lutz - Michael Harder

Vocals :

chorus and orchestra of "Norddeutscher Rund Funk"**Orchestra Leader** : Francis Travis

(Note : Before that performance the work was recorded from the "Chorus and Orchestra of Denmark Radio-TV" in June 1969 and the summer of 1970, for the DENMARK T.V. but it was only played on radio)

1966

P R A X I S F O R 1 2

For eleven string organs and one archimusician pianist. (There's also another writing of the work for 40 string organs and a pianist)

Time : 11'

1st Worldwide Performance : 18th of April 1966, at Zappion, Athens.-in the "1st Greek Contemporary music week". The orchestra of "Accademia Musicale Napolitana". **Conductor**: Pierro Guarino.

1st Worldwide Performance : 18 April 1966 - Zappion Megaron/Athens -in the 1st
Greek week of contemporary music
The orchestra of "Accademia Musicale Napoletana"
Conductor : Pierro Guarino

1967

T H E S T R Y C H N I N E L A D Y

SOLIST-Violas , Sactors ,organizate for one group,tapes,playthings and a
red cloth

1st Worldwide Performance : 3 April 1967 -Hilton Hotel/Athens - in "2nd Greek
Week of contemporary music"

Solist : Rhoda Lee Rhea

Actors and Group

Direction : Dimitris Agrafiotis

1968

A N A P A R A S T A S I S - I

A S T R O N K A T I D A N Y K T E R O N O M I G Y R I N

for barytone,viola and organic group(the subtitle of the work is the longest
word-in the whole world-which was ever used for a work)

Time : 10'

1st Worldwide Performance :12 November 1968 - Musikshule of Minchen

Barytone : Spyros Saccas and the group of "Studio für Neue Musik"

Conductor : Theodore Antoniou

1968

A N A P A R A S T A S I S - I I I

T H E P I A N I S T

for actor,instrumental group and tapes

Time : 19.50''

1st Worldwide Performance : 13 November 1969 -Musikholschule of München

Actor : Gregory Semitekolo

The group of "Studio für Neue Musik" and Conductor : Theodore Antoniou

1968

E P I C Y C L E

Music for continuum and an ensemble of modifiable composition,copprising a conti-
num team and a team for happenings.

1st Worldwide Performance : 20 December 1968 - "Hilton" Hotel/Athens -in the "3rd
Greek Week of Contemporary Music"

TROMBONIST : Stewart Dempster

Dance group of Zouzou Nicoloudi

"Conferasie" : Jannis Goumas

Actors : Gregory Semitekolo and others

and one film of the painter Kosma Xenaki

1965-68

E N A N T I O D R O M I A

for orchestra

1st Worldwide Performance : 18th of February 1969 in Oakland/California,U.S.A.
Symphony Orchestra of Oakland and Conductor:Gerhard Samuel

(D) L O S T W O R K S

This part has some odd parts as : 1)there are 5-6 works that are unacceptable from the composer. These are :

1 - Fantasia for piano (1943)?

1st(and the only one)performance : 26 January 1944 -Oriental Hall of Kairo.From the great fonder of ancient Egyptian music : Hans Hickman

2 - Sonata for two pianos (1944)?

1st(and the only one) performance : 4 June 1944 - cine "Royal",Alexandria - Jannis Christou and Gina Bachauer

3 - Every one sang a poem (1944) -for soprano and piano , based on an Anonymous text(written in English)

Manuscript : Thursday , 17 February 1944

4 - Prelude and Foug , for two pianos (1944) ?

it was a manuscript

5 - Allegro quasi una fantasia (1944)

for piano -Maybe it's the work which was performed by Hans Hickman

6 - U N T I T L E D Manuscript ?

for two pianos - Maybe it has connection with nr."2"

and b) the problem is that the above works don't belong to any particular phase of the composer.

The rest "lost works" are:

1953

P S A L M S O F D A V I D

for baryt-one(David),tenor,mixed choir and orchestra.(Anyway this work remained a manuscript)

Possible Length : 40'

1955

THE CONCEPTION OF SAINT ANNE

for contralto,mixed choir and orchestra.A work of "rigorous ecstatic character" for J.Christou.

Possible Length : 25'

1955-57

LA RUOTA DELLA VITA

Trilogy of short operas upon libretto of the Italian musicologist Domenico De'Paulis.

I. - Una mamma

II. - Savitri

III. - Il trionfo dell Morto

The "book" was found on the 11th of October 1972

1955-57

G I L G A M E S H

Opera - oratorio based upon the sametitled Assyrianepic.For solist,mixed choir and orchestra.(1 woman-solist-Gilgamesh and 3 men+3 women narrators)

1959-62

3 r d S Y M P H O N Y

FOR ORCHESTRA

1962

Concerto for piano and orchestra

maybe "T O C C A T A" is the same work

1962

THE 1 2 KEYS

based upon medieval texts on alchemy. For contralto, violin, viola, violoncello, flute, oboe and piano.

1963

THE SHIP OF DEATH

based upon a text of D.H. Lawrence. For contralto and orchestra.

1964

THE BREAKDOWN

Space opera in 3 acts and 12 scenes based on libretto by himself. Dedicated to Evangelos Christou.

1964

THE TESTAMENT

Based upon medieval texts on alchemy. For contralto, flute, contrabass and piano.

(Note : There's a chance, that some parts of this work were featured in "Strychnine Lady")

(E) U N F I N I S H E D W O R K S

These works are divided into 2 parts from Jannis Christou himself.

I. A N A P A R A S T A S I S (RE-ENACTEMENTS)

All "Anaparastasis"(Re-enactments) are for instrumental group, except if anything else referred. In the beginning J. Christou wanted to write about 130 Anaparastasis -something that it was never done- and to exist as pieces of a huge work.

A N A P A R A S T A S I S ARE :

- I₁. Reconstruction of an event (1966)
- I₂. Libidation I (1966)
- I₃. The Ship (Ritualistic music based upon ancient Egyptian traditions (1966)
- I₄. Walk I (1966)
- I₅. Advertisements (1966)
- I₆. Continuity (1967)
- I₇. Anaparastasis III (Re-enactment III) (Sacralization of eating) (1967). Scene which was to incorporate to "Orestia".
- I₈. Clock (1967)
- I₉. Dream
- I₁₀. Aspirin (1967). For an actor and an instrumental group.
- I₁₁. Water Music (1967)
- I₁₂. Piano I (1967). For a pianist - actor.
- I₁₃. Lecture I (1968). For a man - narrator and tape
- I₁₄. Lecture II (1968) For a woman narrator and instrumental group

- I₁₅. Lapidation II (1968) For film-Optical sound
- I₁₆. Piano II (1968) For a pianist - actor
- I₁₇. Anaparastasis IV - The screaming mother (Re-enactment IV) (1968) For actresses with(or without) instrumental group.
- I₁₈. Consecration (1968)
- I₁₉. Prosodion (1968) Marching in the streets(with or without music)
- I₂₀. Pattern
- I₂₁. Pattern and antipattern (1968) For a singer - actor and instrumental group.
- I₂₂. Piano III (1968) For a pianist - actor
- I₂₃. Dissociation (1968)
- I₂₄. The death of Calchas (1968) For two actors and instrumental group
- I₂₅. Have you cut off her hands (1968) Burial ritual
- I₂₆. Pendulum (1968)
- I₂₇. Walk II (1968)
- I₂₈. Music Evoked (1968) For an actor - solo
- I₂₉. Praxis and metapraxis (Act and postact) (1968) For a pianist - solist, symphonic orchestra and other ways of performing. (Based upon 1962's "Toccata")
- I₃₀. Silent Action (1968)
- I₃₁. Let me try too (1968) for two actors - instrument performers
- I₃₂. Sins (1968) For an actors's team
- I₃₃. Moving my hands in an unusual way (1968)

I I . A B O U T " O R E S T I A "

"ORESTIA": The work was called from the composer as a "modern opera". The work is based on the sametitled Trilogy of Aischilos. For: solist, actors, instrument performers, mixed choir, orchestra, tapes, visual effects.

Detailed :

- A. 6 Solist :
 - Clitemnestra
 - Cassandra
 - Orestis
 - Argitis guardian
 - First Priest (top of imichorio I)
 - Second Priest (top of imichorio II)
- B. Choir : -12 Men / 12 Women
- C. Instrument Performers : - 12 solist (actors - performers)

- D. Archimusicians and technicians :
- 1 main archimusician
 - 1 archimusician's assistant
 - 2 sound technicians
 - 1 sound technician
 - 1 director's assistant
 - The composer

In Total : 50 Persons

There isn't neither conventional orchestra nor "tomb" orchestra. Due to loudspeakers the sounds circulate in various places. The sound technician combines the tapes with the scenical action.

Without a conventional orchestra the actors-singers are in direct touch with the public.

From time to time, the instrument players leave the choir to play as if they participate in a ceremony.

J A N I S

C H R I S T O U

D I S C O G R A P H Y

From the first period of **Jani Christou** there are only two records which were recorded in private studios and -probably- were never available in the market.

(1) P H O E N I X M U S I C

Producer : Modern Recording Co. (Private Recording Studio), London

By : New London Orchestra with **Conductor** : Alex Sherman

2 X 78 RPM records - 1950 - /**Code Numbers** : M/312 - M/313 - M/314 - M/315

(2) F I R S T S Y M P H O N Y

Producer : Modern Recording Co. (as above)

By : New London Orchestra and **Conductor** : Alex Sherman. **Vocals** : Eleanor Houston

1 record 33¹/₂ RPM

Live in Royal Albert Hall of London. **Aknowledged Code Numbers**.

Records with works of **Jani Christou** that were available or are available in the market, are:

(1) L A S T W O R K S

Producer : Greek Association of Contemporary Music

By : Greek Group of Contemporary Music and **Conductor** : Theodore Antoniou

Including : Anaparastasis I - Anaparastasis III - Praxis for 12 - Epicycle II

Live in SiFilms Studio - Athens

EMIAL Records - CSDG 68 (14C 063-70030) Made in Greece - 1974 -

(2) M Y S T E R I O N

O R A T O R I O I N A N C I E N T E G Y P T I A N

N E C R O L O G I E S

Producer : Greek Civilization Office

By : Soprano - Ena Czapo / Tenor - Lutz Michael Harder / Chorus and orchestra of Norddeutscher Rundfunk(NDR) and **Conductor** : Francis Travis

Live in Hamburg (Germany) 30 October 1980. Recorded in the series "Greek Discography"

Code Numbers : 91025

Made in Greece - 1986 -

(3) S E C O N D S Y M P H O N Y

FOR CHORUS AND ORCHESTRA

Producer : ERT 1 (Greek State Radio - tv Station)

BY : Chorus and symphony orchestra of ERT -1 and Conductor : Miltiades Karidis

Live in Herodion (Athens) 4 August 1987

Made in Greece -1988-

Code Numbers : ———

(4) T O N G U E S O F F I R E

A PENTECOST ORATORIO

Producer : ———

By : ———

Code Numbers : ———

Emial Records

(5) E N A N T I O D R O M I A - E P I C Y C L E - M Y S T E R I O N (P R O L O G U E)

P R A X I S - A N A P A R A S T A S I S I I I (T H E P I A N I S T)

Producer : Edition RZ recs.

Including : the LP is a compilation with part of the last works of Jani Christou.

a) Enantiodromia - by:Oakland Symphony orchestra and Conductor : Gerhard Samuel 18 February 1969

b) Epicycle - by: Trombonist -Stewart Dempster, the dance group of Zouzou Nikoloudi, the actors Janis Goumas and Gregory Semitekolo and others. Live in Athens 20 December 1968.

c) Mysterion : prologue from the original work's tape.

d) Praxis : the second version of "Praxis for 12" - 1973

e) Anaparasstasis III - The Pianist : by: the actor Gregory Semitekolo, the organic group of "Studio Für Neue Music" and Conductor : Theodore Antoniou. Live in "Musikhochschule" of München 13 November 1969

Edition RZ records - 1006 -

Made in Germany -1992-

Except all these records, works of Jani Christou also can be found in the record :

(6) A L I C E G A B B A I C H A N T E

Producer : Alice Gabbai

The record includes works of 7 Composers one of those is Janis Christou.

The works appear are :

- S I X S O N G S - T . S . E L I O T

- in the international "FIRST . . ."

- in "NATIONAL INSTITUTION OF RADIO (E.I.R.) of Athens
4 December 1958. By:Symhony Orchestra of E.I.R. and Conductor : Pierre
Vocals : Alice Gabbai Guarino

RELEASED : 12 November 1958

+1 Record "mono" 33¹/₂

Code Numbers : MVP 14b , SIAE

Made in Italy - 1987 -

Finally in the composer's personal file there are still many tapes with personal recordings and recordings of performances of the works:

- Phoenix Music
 - First Symphony
 - Six Songs
 - Tongues of Fire
 - Praxis for 12
 - Enantiodromia
 - Mysterion
 - The Strychnine Lady
 - Epicycle
 - Promithefs Desmotis
- _____ . _____ . _____ . _____ . _____ . _____ . _____ . _____

Anyone who knows other records with works of Jani Christou , please contact me. - I Z A K A

J A N I S
C H R I S T O U

- (1 9 2 6 - 1 9 7 0) -

(1) Biography

(2) The Works

(3) Discography

" THE FUNCTION OF MUSIC IS TO CREATE SOUL ,
BY CREATING CONDITIONS FOR MYTH ,
THE ROOT OF ALL SOUL..
WHERE THERE IS NO SOUL ,
MUSIC CREATES IT ,
WHERE THERE IS SOUL ,
MUSIC SUSTAINS IT . "

- J A N I S

C H R I S T O U -

-Chios , 23 August 1 9 6 8 -



Various Artists:Organic(SPH,Apartado 223,2780
Oeiras,Portugal)

An interesting tape compilation.Including mainly Chainsaw cassettes's groups(Chemical Plant,Operation Mind Control,Symboliks)and also Another Headache and Alvars Orkester.Pure industrial soundscapes,so check it out!

Allegory Chapel Ltd.:Assaults on the human body
(C-60-Freedom in a vacuum,PO BOX 862,Station F
Toronto,Ontario M4Y 2N7,Canada)

The latest Allegory Chapel Ltd. release.This tape combines the raw sound of old SPK and the first harsh works of Controlled Bleeding.Amazing!

Various Artists:Placebo I(C60-Art Brut tapes,
Schwarzhorng.6/16,1050 Wien,Austria)

All in all featured 12 groups/artists.This tape is a real pain to listen to!Includes material from some of the most well-known names in the network such as Maria Zerfall,Kapotte Muziek,PCR,Pacific 231,Unanimous Anonymous,etc.also an experimental version of Beatles's "Here comes the sun" by Juryen...

Mental Destruction:When madness strikes(C35-
Cold Meat Industry/Sound Source,Elsa Brändströms
g. 4,S-582 27 Linköping,Sweden)

This tape is the re-release of Mental Destruction's first and sold out tape.The trax were remixed and re-recorded.Also the newer version includes two bonus trax.The tape has also a killer frontcover .Maybe one of the best industrial releases I've heard the last few months,and cool lyrics too!I'm anxious to listen to their new work.Check it out!

Aktive Stagnation:Im labyrinth leerer worte(C60
Art Brut tapes,Schwarzhorng.6/16,1050 Wien,Austria)

Here's a new band,that really has to say many things.The line-up is:Maria Zerfall,Sorath,Rastlos.Their sounds reminds me of early SPK and Throbbing Gristle.Their sound is extremely harsh.They'll soon have an LP out on Art Brut too.**A MUST!**

Big City Orchestra:Massacre again(C60-Tonspur
tapes,Eskilstunastr.8,8520 Erlangen,Germany)

A nice release from the legendary underground projekt.Dark soundscapes,loops,experimental electronics,that create an incredible atmosphere!

Doc Wor Mirran:Breasts of Misconception pts.1-2
(C60-Tonspur tapes,Eskilstunastr.8,8520 Erlangen,Germany)

Another interesting release from the German label Tonspur tapes."Breasts of Misconception" is divided to two parts.The first part is a C60 tape,including experimental material,tape collage etc.Part 2 is an 8paged booklet including

graphics and writings of them.

Various Artists:Anti White Bastards(Korm Plastics
PBK rec./C60-Korm Plastics,c/o Frans de Waard,
Opaalstraat 19,6534 XK Nijmegen,Holland)

What really can I say for this tape?It's a limited edition of 1000 copies(500 on PBK and 500 on Korm Plastics)against the sick ideas and activities against the US label **AWB** and **Terre Blanche**. Musicians from Europe,US and South Africa have joined in a struggle against what they thing as a mis-use of the network system of audio information exchange.Also available is an article from the US 'zine Chemical Castration which gives insight in the ideas of **AWB/Terre Blanche**.The compilation includes material from Illusion of Safety,PBK,Kapotte Muziek,Doc Wor Mirran,Factor X,Nux Vomica,Blowhole,Psy 231,etc.And only for it's purpose **CULT!A must for everyone in the network!**

Alex Schiavi:Dietro Le Quinte(tape,NAA AGENCY,
Viale Brianza 32,20127 Milano,Italy)

Alex Schiavi on this tape,plays synth music on Japanese folk tunes.The tape includes 5 trax in all.The music balances from new age to ambient, and is maybe one of the best I have heard the last few months.Buy it!

Alvars Orkester:Apparat(tape/Börf't records,
Johannishusv.51,37275 Johannishus,Sweden)

The new Alvars Orkester tape,includes 4 trax. Dark industrial soundscapes,ear splitting noises. The 2nd side has one long masterpice titled "daoggo",pretty interesting release.Ask also for their killer catalogue.

NATURE UNVEILED

Here's a projekt coming from Portugal.Nature Unveiled is an one man projekt,behind it is Hugo Moutinho,who also runs Tragic Figures label. Nature Unveiled uses collages,harsh industrial sounds,to create a real painful atmosphere! Unfortunately the tape I owe is not for sale,as it was compiled fro Genital Grinder only.But as far as I'm concerned he has released one tape and has participated in some compilations.For further informations on both Tragic Figures and Nature Unveiled write to:Hugo Moutinho,Apartado 2137,4202 Porto Cedex,Portugal.

Carbon 14:Humani Corposis(C60-Carbon 14,2791F
North Texas st.,Suite 188,Fairfield,California
94533-1204,USA)

Carbon 14's Humani Corposis tape,remind me a lot of Skinny Puppy in a more experimental approach. Really interesting stuff.A band that has to say a lot in the future...and really splatter cover: too!

GLD : CD

(Glod, PO Box 34025, Detroit MI 48234, USA)

When I first received a letter from them a few months ago, I was surprised as there was only a plain ad. featured and nothing else. So I decided to write them and ask for further infos, and **Shelley** (member of the band) send me their killer promo kit! The CD is reissue of their debut LP and includes 9 tracks (8 of which last for more than 5 minutes). They have a ritual/experimental sound and they remind me a lot of the Swedish scene (Mental Destruction, Morthond, Memorandum, etc.) If you are into this stuff, then check this CD out, it will burn your eyes out! (**Shelley** I demand for an interview to be featured in G.G.4)

IT'S ONOMATOPEIA : It's Onomatopelia LP

(Cheeses International, 515a Christchurch road, Bournemouth, Dorset BH1 4AG, England)

Here's the debut LP of **Steve's** solo project (**Steve** runs the label and distribution - write for catalogue). The tracks included are in an experimental vein and remind of NWB, but although they try to say something good, they are stuck into repetitions always something that becomes boring. I hope that future works will be far better than this one, sorry **Steve**! Write to him and ask for his incredible mail order catalogue, you'll be surprised!!! That's for sure!

JANIS CHRISTOU : LP

(Edition RZ, Leibnizstrasse 33, D-1000 Berlin 12, Germany)

Thank God that the Germans showed interest in **Christou's** work, because down here I don't know why, but people nowadays ignore him (something that happens with **Anestis Logothetis** too). I'm still trying to find an answer to that problem but...

Well, about the record now, it took 8 years to Mr. **Robert Zank** (the guy who runs **Edition RZ** - the initials stand for his name) to collect the material/infos for this splendid, extraordinary release!!! In total 5 pieces of the composer are included, most of them in their original recordings, and a marvelous booklet accompanies this magnificent release!

Included are the following tracks: **Enantiodromia** in their original version of 1966 with the Oakland Symphony Orchestra, **Epicycle**, **Praxis**, **Anaparastasis III** "The Pianist" and the prologue of the legendary and most well known **Christou's** work **Mysterion**. (**Robert** during his last trip to Athens in May '92 told me that there's the possibility to release **Mysterion** sometime in the future on **Edition RZ**). I don't wanna say anything about the songs, as **Christou** (and **Logothetis** too) is well known for his last period of works, pure experimental sounds, fabulous soundscapes that prove the reason why he is considered as one of the greatest composers of this century among others, and why many composers/projects include him in their influences. Indisputably one of the greatest releases for 1992, a real document, an excellent masterpiece, get it and get in touch with the music/ideas and soundscapes of the composer!

GURU GURU : KANGURU CD

(Brain - Metronome)

At last it was high time someone reissued the **Guru Guru** records. **Guru Guru** together with other legendary now bands such as **Faust**, **Amor Dül** (1+2), **Cornucopia**, **Birth Control**, etc. established the what is today known as "German Progressive Rock". Including the genius **Uli Trepte** they released some of the most historic records of Progressive Rock, records that even and today show that they are far beyond from their genesis. A MUST!!! Let's hope that soon we will see and other forgotten jewels from the seventies/sixties period being reissued.

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THE HATERS ,The Totimorphous CD

(V2 Archief, Postbus 11007, 5200 EA, s-Hertogenbosch, Holland)

V2 continues releasing pieces of good music. **Haters** here show for once more the abilities of destructive noisy sound. 16 tracks in a CD which has various alternative ways of playing it (believe it or not, but it's the truth). The CD has a weird cover too, with which you experiment if you like, and two texts are featured one by G.X. Jupiter-Larsen and one by V2.

DACHAU LUSTKNABEN: Vivisection tape

(SPH, Apartado 223, 2780 Oeiras, Portugal)

One of my loveliest tapes... SPK meet Throbbing Gristle! **Dachau Lustknaben** is a German outfit (that's all I know about them) and this tape includes extreme noise, and many long-pieces which are cool to listen, as they don't lack originality, something that happens sometimes with artists or bands who try to create so long soundscapes repeating always the same patterns and ideas that in the end, they achieve to make the listener bored of their work. The tape comes in a cool package as well (ad all SPH'S releases). Check it out! I'm anxious to listen to more of their work and learn more things about them...

OZONE BANDITS: The Shifting tape

(Personal Soundtracks, c/o David Hopwood
24 Wood Stock st., Rochdale, Lings OL12
ID4, England)

Personal Soundtracks is a rather new label in the cassette network. The **Shifting**, is the label's first release. **Ozone Bandits** as far as I'm concerned are coming from Rochdale too, and are influenced from soundtrack music, experimental, noise. Their influences could be easily heard on this tape, which apart from its excellent b/w cover (David boy, this cover still foxes me, what the fuck is this photo? -GG note) has some excellent experimental noise pieces. I hope that all **Personal Soundscapes**'s releases will be in this vein (musically), note too that the label looks for artists/projects who wish to have their work released under it, so if you are interested drop a line to David for further infos/arrangements. Good luck David, keep on releasing such masterpieces...

BLACKHUMOUR: two women (San Francisco 1988) tape

(SPH, Apartado 223, 2780 Oeiras, Portugal)

Here's a live tape by **Blackhumour** and is part of their **entropy in action** series. The tape includes live material, an extreme recorded material. As they note on the tape's backcover they use only found objects, human voice, analog and digital editing only, to create their sounds. If you are into extreme harsh music and you also owe the other two tapes in these series (**Penetration** and **breathing like marcel**), then check it out!

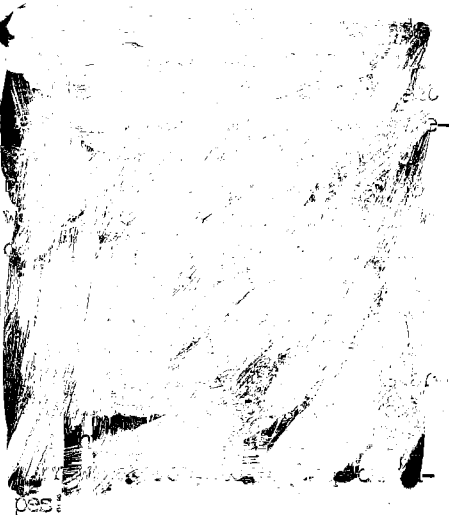
OPERATION MIND CONTROL : Receiver Generation cassette album

(Chainsaw cassettes, 11 Layton road, Islington, London N1 0PX, England)

I always liked the sound of **Chainsaw cassettes**, and their ideology too. **Operation Mind Control** is **Richard's** (owner of **Chainsaw**) solo project and his previous works were extremely noisy, using loops, collages, various objects, etc. willing to create his own sound. In the past releases it was a typical of the project to have very short tracks but this tape is far different than any other **Operation Mind Control** release so far. Long lasting tracks, noisy too, but not so harsh as in the past. **O.M.C.** are now exploring new dimensions in sound, and if this tape was released on vinyl or cd format then for sure it would have kicked serious asses!!! What I also in this project is the booklets they have in every release. Check it out!

SMELL + QUIM: Jesus christ LP

(Paul Norman, 172 Ealand road, Batley, West Yorkshire, WF 17 8JF, England)



...extremely harsh deathnoise... the front cover of the record is extremely sick and the sound is much more perverse and distorted than the cover...

SMELL + QUIM : The Jisson Killers LP

(Tesco Org., c/o Kohl, Holbeinstr. 8, D-6940 Wlm-Sulzbach Germany)

After a tape, a magnificent flexi 7" (including a track à la Zero Kama) and their debut LP "Jesus Christ", they are back again with an excellent record which has nothing to do with the harsh extremity of "J.C.". Four songs, weird tales of experimentation, dark, deep, death sounds. The record is limited to 1000 copies (as "J.C." as well) and comes in a gatefold cover and special package as well, typical of Tesco actually (the label that offers great recordings, in normal prices and great covers/packages as well - those who have **Genocide Organ**'s box know what I mean...)

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MASTER/SERVE RELATIONSHIP: This lubricious love CD
(RRRecords, 151 Paige street, Lowell, MA 01852, USA. or
M/S Relationship, PO Box 191211, San Francisco, CA
94119-1211, USA)

Reissue of the classical now 12" (which was released
back in 1987), including 2 bonus tracks and comes in
a limited edition of 1000. Maybe one of **Deborah Jaffe**
's most extreme works so far. Extremity meets pas-
sion? Let the "Woman with black leather mask" to give
you the answer...

WHITEHOUSE: Twice is not enough CD

(Susan Lawly recs., 2520 N. Lincoln, Chicago, IL 60614,
USA)

After a couple of compilations, and the reissue of the
legendary "Great White Death" **Whitehouse** are back
again to terrorise with 8 new trax (though 1 or 2 had
appeared in the first **Susan Lawly** compilations). The
trax are in the well known **Whitehouse** way, generators,
extreme noise, screams, etc. So far in my opinion is one
of their most extreme releases.

NEGLIGE-electronic underwear: Pranañ Inferno CD

(Archegon, c/o Günter Schroth, Hippelstr. 54, 8000 München
82, Germany)

Néligé is a trio consisting of **Wolfgang Foag, Karl F.**
Gerber, Günter Schroth and play experimental electro-
nic music. As far as I'm concerned this CD is their
first release and recording as a trio (all of them have
released solo works in the past) and includes 9 tracks.
More than 60 minutes of pure improvising, well struc-
tured electronic music, and one of the most interesting
releases I've heard the last few months. It's always
cool to hear so great soundscapes!

LUSTMORD: The Monstrous soul CD

(Side Effects, c/o BOM Mythos, London WC1N 3XX, England)

The latest **Lustmord** release. Five new trax in the
vein of the legendary masterpiece **Paradise Disowned**.
Dark, deep, droning experiments with sounds. A much more
profound approach of sound and a flabbergasted result!
One of the best releases of 1992.

DE FABRIEK/D.F.T./T.L.A.: Kke Ter Land en Ter Zee tape

(De Fabriek, PO Box 1135, 8001 BC, Zwolle, Holland)

An interesting collaboration that comes with a booklet
too. The tape is full of collages, using pieces of Greek
traditional music and rempetika and noisescapes are
included too between the trax. Very interesting work!

V/A : DRY LINGS IV

(Subterranean recs., PO Box 2530, Berkeley, CA 94702, USA)

Here's the fourth number of the serie. It was compiled
again by **Paul Lemos**, and includes some pure interesting
experimental/industrial music. All in all included 10
bands/artists from all over the world with pieces of
their work. Including highlights such as **Controlled**
Bleeding's "Save Us" which is one of the greatest ex-
perimental tracks I've heard the last years.

V/A : The White Horse CD

(Acteon, distributed from **Metamkine**, 13 Rue de la Dra-
gue, 38600, France)

An 8 track compilation CD of French musique concrète.
6 bands/composers participate with pieces of their
work, in this splendid release. The CD includes also a
16 paged booklet written in French, with infos on the
participators and on each track. It lasts more than
60 minutes and includes some pure weird sounds!

NOCTURNAL EMISSIONS : Cathedral CD

(MMM, c/o Luciano Dari, C.P. 2280-50100 Firenze, Italy)

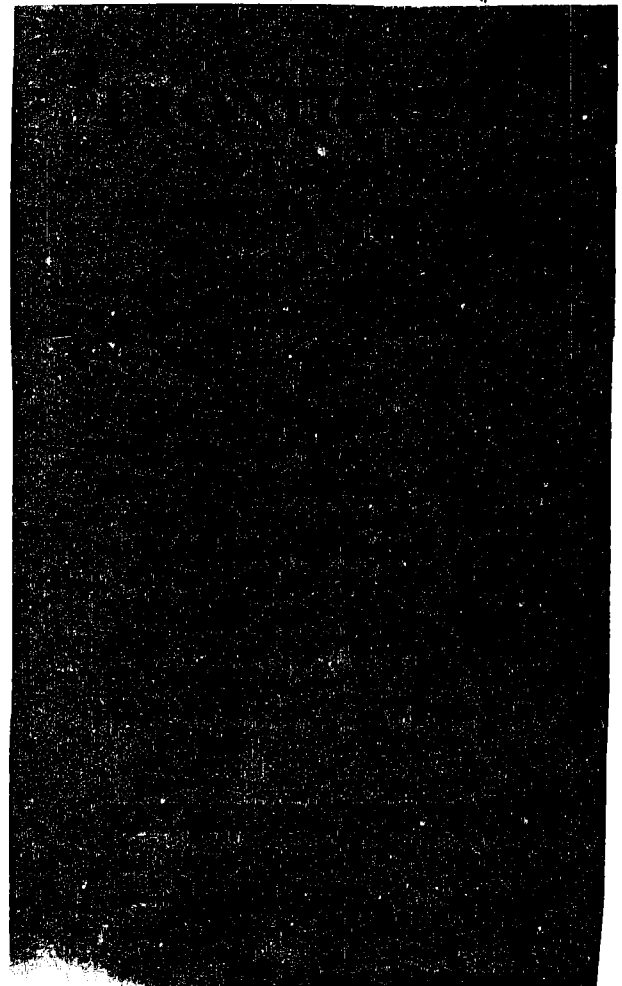
A band for who my feelings are balancing. Although I
don't like a lot their work I have to admit that this
CD is one of the best for 1992, and one of the best
recordings I've heard the last few years. Those splendid
experimental sounds which change rapidly from mesme-
rising and hypnotising to more harshier and the
great booklet too, have made me to change up my mind
for their work. Also it's one of the best MMM's releases
so far. Check it out!

COSMIC COINCIDENCE CONTROL CENTER: C.C.C.C. CD

(Endorphine Factory, 1st st -303 1-17-6 Kikuna, Kohhoku-ku
Yokohama-shi, Japan)

The last few months many CD's were released including
Japanese noise artists/bands and Japanese noise
started turning to fashion in the network, something
that had hapened in the past with grindcore too.

C.C.C.C play extreme industrial/noise music using
various instruments and not only generators as many
people use nowadays to produce NOISE (whether is cool



CHEMICAL PLANT : WORLD IS BANKRUPT ADOR 743

CD & vinyl miniLP

released on D.O.R., 1st September 1992

Once again, CHEMICAL PLANT venture into the bleak world of the paranoid citizen of urban England in this, their first release for D.O.R.

Formed in 1987 by Richard Gallon & Ashley Davies, Chemical Plant utilise metal drums, various distorted guitars, samples, electronics & voices to create disconcerting soundscapes.

for this recording, CHEMICAL PLANT are:

ASHLEY DAVIES, who is also a founder member of HEADBUTT & presently working as bassist on the forthcoming MULTICIDE album.

RICHARD GALLON, one-time member of HEADBUTT & the now-defunct INVISIBLES, who, as M.C. Op, is the mainstay of OPERATION MIND CONTROL.

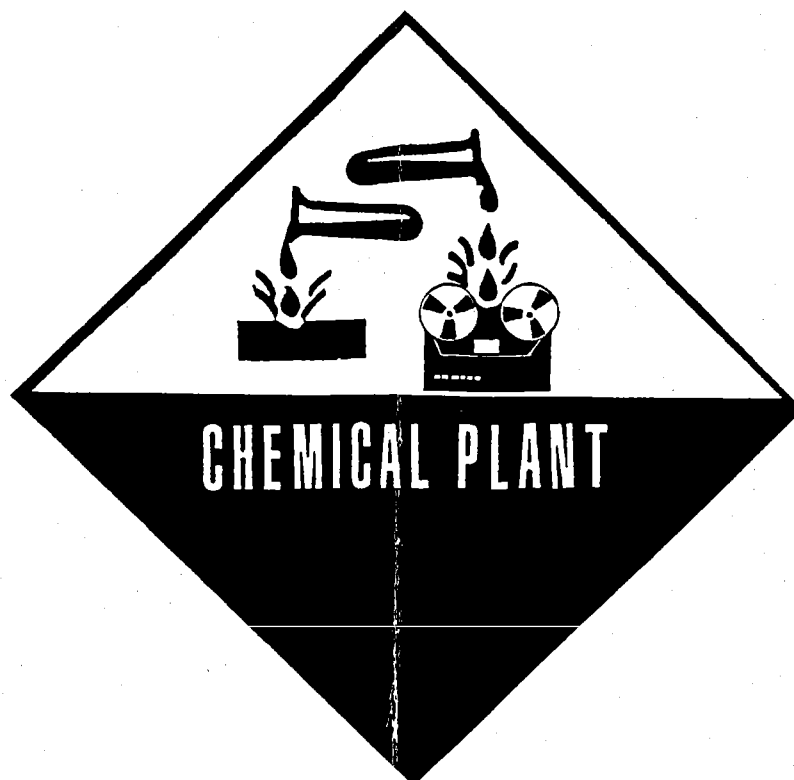
PINKIE MACLURE, who, as well as fronting her own band, THE PURITANS, has recorded with SLAB! & previously with CHEMICAL PLANT on the CHAINSAW release THE COLD STORE TAPES.

TIM WHELAN, formerly of FURNITURE, now involved with TRANSGLOBAL UNDERGROUND & TRANSMITTERS.

This five track e.p. sees Chemical Plant adopt a more direct approach, tempering their industrial heritage with a 'dancefloor' edge. Live appearances are planned to coincide with this release.

Work is soon to commence on an album for release on D.O.R. in 1993.

Distribution is through D.O.R. (Infinity). All enquiries to:
P.O. Box 1797, London E1 4TX, England.
Tel: 071 702 7842 Fax: 071 790 0764



or not, or if the result is worth listening or is worthless). The CD includes 3 mayhem and well-constructed tracks. Full of extreme soundscapes, feedbacks, a real pain to listen to!

TRANCE: Automatism CD

(Charnel House, c/o Mason Jones, PO Box 170277, San Francisco, CA 94117-0277, USA)

For those who don't know **Trance** is the solo project of **Mason Jones**. After releasing a couple of tapes on **Charnel House**, **Mason** released his debut CD, which includes 12 tracks. **Trance** is a combination of electronic/ritual/experimental music and this factor makes the listening far better as sounds change always and meaningless repetitions are avoided.

CHEMICAL PLANT: World is bankrupt MCD

(D.O.R. Infinity, PO Box 1797, London E1 4TX, England)

After releasing a couple of tapes on **Chainsaw**, **Chemical Plant** return with their debut miniCD which includes 5 lunatic tracks. Those who had also the chance to hear the marvellous "The Coldstore Tapes" cassette album, will love this release as **Pinkie MacLure** participates in it. What I like in this record is that each track differs each other and the listener has a better chance to listen to **Chemical Plant**'s sound and to notice this project's facilities to play various music styles. Also they have included a perverse cover of **The Invisibles** "Teledisc". A band that still has to say and offer a lot in the network.

HEADBUTT: Bassment cassette album

(Chainsaw cassettes, 11 Layton road, Islington, London N1 0PX, England.)

A great release from a great band. **Headbutt** is a project who have combined 80's grindcore extremity (in lyrics and music too) and 90's industrial strength. **Bassment** is their debut cassette album, and so far have released various 7", have participated in many compilations and have played many gigs so far. **Bassment** is a pure distorted lunacy, extreme grinding walls of sound make this release

a real nightmare! The new and most extreme side of early **Napalm Death**? Future will show...

THE LAST MALL tape

(The Evolution Control Committee, PO Box 10391, Columbus, OH 43201, USA)

I was surprised when I received the parcel when I noticed the EOC weird red sticker, and when I opened all those medical, etc. leaflets, stickers and a tape with no cover! A sticker on the tape

says that it was released on **Def Clam Tapes** (?!?!?) in 1991. The tape is based on tape collages, loops and some sounds. The second side is a long collage based on a dialogue. Interesting release, I'm anxious to hear and other releases of this label.

UNACD : Long lut de bélemnite book and CD

(Prométhée, route de Bourg-Achard, 27350 Routot, France)

I hadn't the chance to listen to **UNACD**'s work in the past, until I received this release. **Long lut de bélemnite** includes 3 long pieces which are divided into 18 tracks all in all, and comes with a thin book with infos (line-up and instruments used, track listing, etc.) and three coloured gravures! The music is experimental and on each track different instruments are used to construct a long soundscape. A great release from this new label, keep up the good work. Note too, that the CD is a limited edition of 1000 numbered copies.

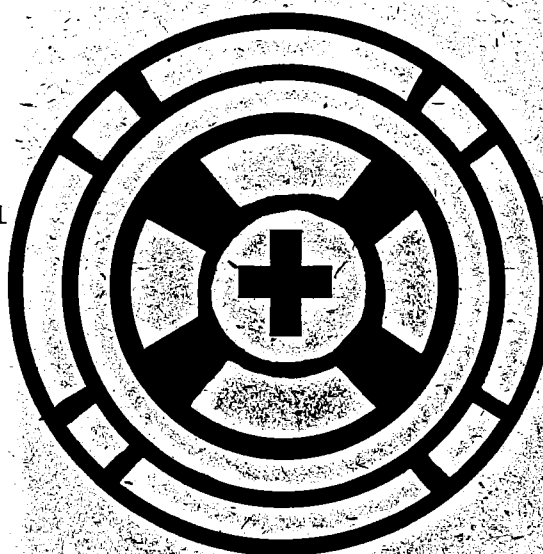
ILLUSION OF SAFETY: Inside Agitator CD

(Complacency, PO Box 1452, Palatine, IL 60078, USA)

ILLUSION OF SAFETY: Cancer CD

(Tesco Org. c/o Kohl, Holbeinstr. 8, D-6940 Wlm-Sulzbach, Germany)

IOS strike back with 2 fine releases, **Inside Agitator** which was released on **Complacency** is in the typical **IOS** sound, with rhythmic experimental music, collages, etc. An interesting release from this band. **Cancer** was released on **Tesco Org.** in a limited edition of 1000 copies and comes in an LP cover. It's an excellent masterpiece! 28 untitled tracks are included in this paranoic CD, 28 tracks which show the progress and maturity of the **IOS** sound from '84 (that they started their activities) 'till now. This release has nothing to do with their past works, or any of their works so far. Drowning, harsh, ambient, extremely noisy, sounds create finally one of the best releases for 1992 and indisputably a monument in experimental music's history so far... YOU'LL LOVE IT!!!



A CD by PBK of two works, "MACROPHAGE" and "THE TOIL AND THE REAP" is now available. Over 60 minutes of new and unreleased material which crosses a physical tension into a seductive filmic landscape. PBK's work has been described as both a "coherent delineation" and as a "Lovecraftian terrible beauty". This CD marks the first of a series of releases by N.D. of new work.

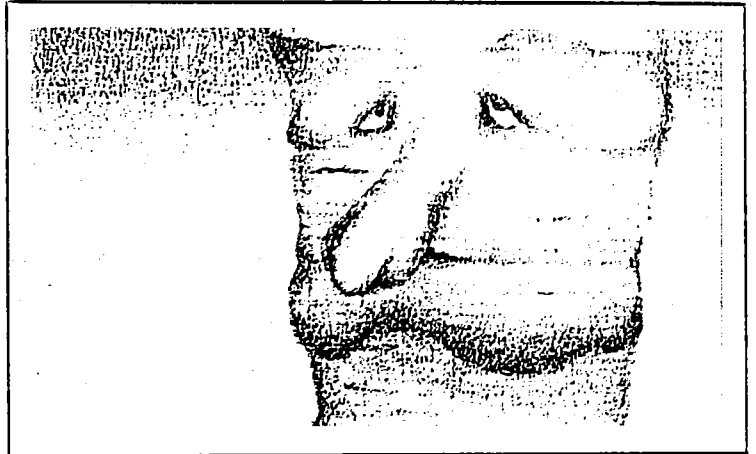
For a copy send \$10 (postpaid). Outside the USA/Canada/Mexico the cost is \$15 (postpaid).

PO BOX 4144
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PROGRAMME 1993

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Thomas KONER + Jurgen REBLE = ALCHEMIE (D)

THE LEGENDARY PINK DOTS (Grande Bretagne)

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BEE QUEEN (Pays Bas)

JIM O' ROURKE (Etats Unis)

P 16 D 4 (Allemagne)

Films Experimentaux : Kirk TOUGAS

Paul SHARITS

TARIFS : - 1 soirée : 65FF (tarif réduit), 80FF (tarif normal)

- les 2 soirées : 100FF (tarif réduit), 130FF (tarif normal).

RENSEIGNEMENTS ET RESERVATIONS :

EDT-14 rue Grandval 54000 NANCY.

fudge tunnel

Alex Newport: guitar/vocals

David Ryley: bass

Adrian Parkin: drums

Listen also to the sick cover of Cream's "Sunshine of your love", it will make your ears bleed.

For further infos, write to:

FUDGE TUNNEL

c/o Alex Newport

Flat 3

144 Gregory blvd.

Nottingham

NG7 SJE

ENGLAND

Ask, also for their merchandise catalogue, Ask them also for their cartoons (actually Alex's cartoons I mean), you're gonna love'em!

Check out also their new 7" titled "Teeth"

Just when you heard it all, comes the whining, churning wall of murky grunge that is **Fudge Tunnel** a new powerfull trio, coming from Nottingham, who on their debut lp, the aptly titled "Hate songs in e minor" this UK power/noise trio toys with all the most compelling elements of the noisiest musical genres known to man.

Emerged back in '89 with their debut 7" called "Sex Mammoth" on Pigboy recs which upon its release it gained single of the week in both Sounds and New Musical Express.

They then entered Frontier studios in Nottingham, to record their follow up 7" titled "Sweet sound of Excess", which was released again on Pigboy. And they again received acclaim in the UK music press, including the ultimate accolade, "Britain's best band!" in Skateboard mag.

In early '91 they signed to Earache recs. and after completing a highly successful tour with Silverfish, entered Sawmills studio (Stone Roses/New Model Army, etc.) to record their debut album, "Hate songs in e minor".

At the time of writing the original artwork for the sleeve (a decapitation cartoon) has been confiscated by the police and could possibly be deemed "obscene", so replacement art was hastily drawn up featuring live photos of the band.

Fudge Tunnel are influenced from the likes of Tad/Nirvana and general in the Seattle scene as well as the UK noise scene (Silverfish/Godflesh)

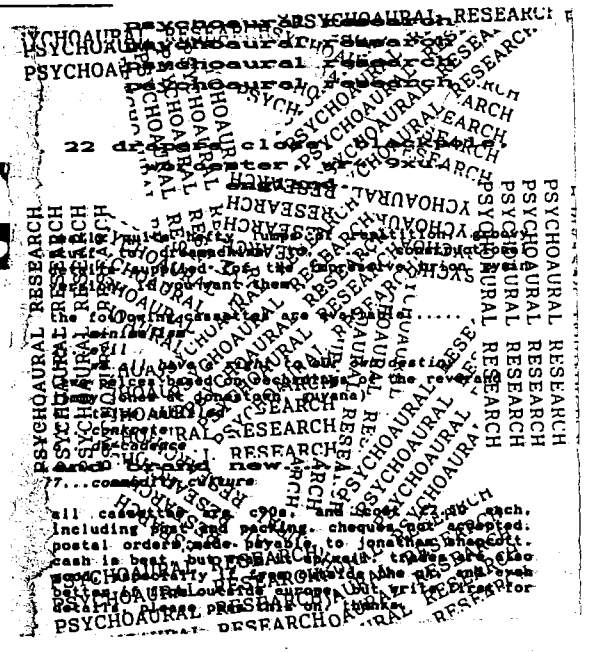
Check out their "Hate songs in e minor", and listen to some of the most lunatic trax ever released

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ine

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FUDGE TUNNEL



CANDIRU IS a newly formed industrial/grind act, coming from the States. Well, actually is a duo, featuring Pat (ex-Exit-13's drummer) and Kipp. Here's an interview done somewhere in early '92.

GENITAL GRINDER: When was the band formed?

PAT: CANDIRU was formed in February of 1991, after I left Exit-13. I was looking to do something other than grind/death stuff and Kipp was at the right place at the right time for me. I'm very surprised at the amount of things we have accomplished in ten months. In two weeks time we'll be back in the studio for the third time! That's fucking great dude!

-G.G.: Are you satisfied with your first demo?

-PAT: No, I can't say I'm totally satisfied with "Piscatorial Terror". Ya see we dumped lots of cash in it and the instruments got a really muffled sound. But the promo did (is STILL doing really) what we wanted for us—got us known, got us record offers, interviews, promotions. I've sent out and sold close to 300, which isn't lots, but it's only been out for 6 months. I still send them out daily. Lots of distributors took copies. It did a world of good for us!

-G.G.: From which bands are you influenced?

-PAT: A wide spectrum of things really. Kipp likes lots of stuff, like early Helious Creed, Chrome, Rollins, early punk, Jesus Lizard, Godflesh, Skin Chamber, etc. etc. Me—I like tons of stuff—Coil, Pitch Shifter, Scorn, Slab, Swans, Skinny Puppy, Terrorizer, Old Funeral, Rottrevore, early punk/HC/Crust-Embittered, Disrupt, old metal—VENOM, etc. etc.

William S. Burroughs and his cut and paste method is a HUGE inspiration! New CANDIRU has a chaotic sense of direction.

-G.G.: What do you think about i) drugs, ii) violence?

-PAT: I can answer both i and ii, in one thought—both DON'T WORK for me.

-G.G.: Are you still in touch with Exit-13? Why did you leave the band?

-PAT: Exit-13... I'm in touch time to time with Bill, the singer, who also runs Relapse recs. I don't talk to the other members at all. I left Exit-13, due to drug problems, plus now it's much better playing music that doesn't limit me with lots of boundaries and styles. This you should be able to hear in our new songs much better.

-G.G.: What do you think of today's grind scene?

PAT: The grind scene is still pretty cool with lots of good bands. I still like the most extreme form of grind with various different parts mixed in for variation. The more original it sounds it seems the more original, and the more I like it. I don't like when bands tack on a style just because they know it's popular and they can release records or whatever. Some good bands I've heard lately are Human Remains, Grave, Lobotomy, Phantasm, etc.

-G.G.: Which are your future plans?

PAT: Well, initially we have 2 tracks recorded for an 7" which will soon come out on RELAPSE/NEW FLESH recs it's called "Disadvantage of Surprise" and we recorded it in a good studio this time. Now, in December we are recording 8 tracks for a cd only release on Dementia recs.

In Feb/March, a two song promo tape of the cd will be released and after that the cd will come out in the summer. Plans after that will be to release another lp/cd, maybe a remix 12" or something, I'm not at all sure.

-G.G.: Anything else to ad ?

-PAT: Not really, I suppose thanx a lot for the interview and I hope to see a copy of your magazine one day. Hi to all people I write to in Greece. A guy named Alex is supposed to be selling our demo over there. I guess, write to us if any of these sounds interested.

To contact CANDIRU write to:

Candiru
PO BOX 342
CAMP HILL PA 17001-342
U S A

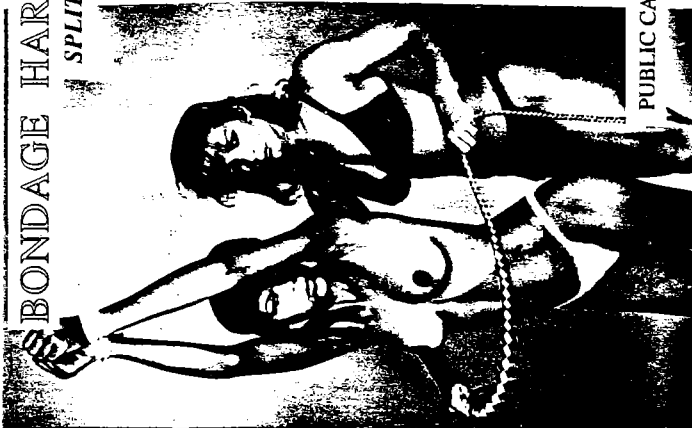
CANDIRU

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*candiru-p. mccahan
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candiru,inc:717-691-1131 (pat)

LUCIUS

LUCIOUS IS the new band of Tommi Korhonen, the well-known Swedish noise lunatic, and member (former?) of bands/'zines such as Monkey Mush, Splort, Slimy Skum 'zine, etc. Lucius's style is purely experimental/industrial-although the act comes from the grind/noisecore field-that really burns your eyes out, when listening to it...

Genital Grinder : How did you come up with the idea of forming Lucius ?

Tommi Korhonen (Lucius) : I don't really know. I just wanted to do something different.

-G.G.: So far what stuff have you released ?

-T.K.: Two demos called "To hell with the bitches" and "Semen, corpses, sadism and blood". And then the newest release is a split tape with Herbert Mullin from Norway.

-G.G.: Do you play in any other band/s ? Do you release any 'zine ?

-T.K.: All the bands I play/played are putted on ice. I make a 'zine entitled "Demonic Corpse Sexus Ritual"

-G.G.: Why did you stop Slimy Skum 'zine ?

-T.K.: Because I didn't want it to be a part of the trendy death metal scene. Also the name sucks.

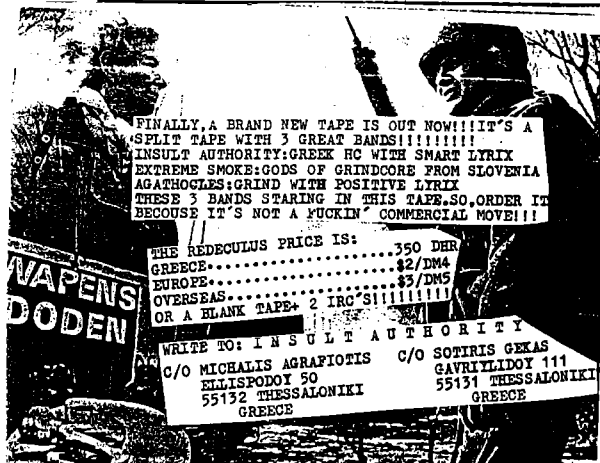
-G.G.: In the past you released some compilation tapes, are they still available ?

-T.K.: I released 3 compilation tapes, and none of them is for sale any longer. They sucked!!!

-G.G.: From which bands is Lucius influenced ?

-T.K.: Coil, B.D.N., Nocturnal Emissions, Archon Satani, Sigillum S, Irwin Goodman...

-G.G.: What's your opinion on the current grindcore scene ?



-T.K.: I don't know. Lots of false trendy grind bands have split-up, and that's good. I like the ones mostly, like: Agathocles, Napalm Death, Fear of God, Tumor...

-G.G.: What about those who use "satanic" image for fashion?

-T.K.: They shall be punished !

-G.G.: What's going on with Monkey Mush? Do you still play together ?

- T.K.: In April '92 we recorded our second demo, it got 13 great grind songs. It costs 4\$ from my adress. It's a really insane recording.

- G.G. : Which are **Lucius** 's future plans ?

- T.K.: A really good record is my dream. Otherwise I have no special plans or goals.

- G.G. : In the past you were supposed to form an one man projekt called **Corpus Christ**, what about this solo projekt ?

- T.K. : **CORPUS CHRIST** is **LUCIUS** !!!!!

- G.G. : What about do your lyrics talk ?

- T.K. : Whatever I think of...sex and dark objekts mostly. I don't put so much time onto lyrics. New lyrics will be much more interesting.

- G.G. : Do you know anything about Greece ?

- T.K. : Not so much about your society, but your nature is nice. Good bands. Greece post office = RIP OFF. Seems to be a good country to live in. ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ

- G.G. : Anything else to ad ?

- T.K. : Thanx for the interview Nicolas, always nice to hear from you. **Lucius/Herbert Mullin** split-tape is available for a blank tape and 2 dollars from my adress. **SALVE O-YAMA**

Tommi Korhonen

Branddamsb. 38

42436 Angered

SWEDEN





The following interview was done through mail between **Naïseated** and **Necrosadist**. Some questions/answers were taken from an older interview of **Satanic Death**, which was done for the split up now-**Pathologic Necropsy** 'zine.

Genital Grinder: Tell me a few things about **S.D.**

Necrosadist: We started back in 1989 with some shitty noise bands but that did not work out really...so we started **Satanic Death** around 1989/90 and turned out to be more noisier, so we rehearsed sometimes and took some of the rehearsals as our first demo "Braincancer" and when we threw that tape in the underground we got some positive reactions and so we decided to go on. Meanwhile **Winston K.** (Audiostench) was tape trading with **Pesticide** and asked to do a split 7" with us and so we did. But after the 7"'s release, the other members said that they are not any longer interested in noise and pissed me off, leaving me all alone with the whole plan. They have now formed a new band called **Excavation** and play death metal, I was to play bassguitar in them, but they pissed me off, and also death metal was turning to a bigger trend, so I never joined them. Now I have to handle all the mail on my own, so some letters are delayed to be answered. I have now asked **Pesticide**, to join in and said yes. Our 2nd demo will be a split tape with the Dutch chaos/noise band **Corpusculum** (RIP-they have now splitted-up into **Xenon** (NOISE) and **INVERTED PENTAGRAM** (Avantgarde death metal). This split tape will soon be released.

G.G.: Which are your main influences and what about do your lyrics talk?

Necrosadist: Our biggest influence came from the all time Noise godz **CRAWL NOISE** (Switzerland), **ATTA** (SWI).

Fear of God (Swi) and early **7MON**. My biggest influence is **Silence**...Our lyrics...AAARRRGGG, BLJUURG, AAARRRG!

G.G.: How is your demo, split 7", going so far?

Necrosadist: The demo has so far sold about 200 copies. "Braincancer" is still available for \$4 or 3IRC's. The split 7" is almost sold out.

G.G.: Which are your future plans?

Necrosadist: To get on stage, to release a split demo with our Japanese Noiseningers **Sataiseia** and to get printed the long awaited T-shirts and new logo stickers. To record next year anew vinyl. To find soon the rel spirits to complete the Blackest metal band **CHAO-SOTIS** in the universe!!!

G.G.: What do you think about **MC Donalds** (MC Murder), wimp, and other burger places? Are you for veganism?

Necrosadist: Pure shit, rotten meat, burn 'em all down!...Yez at least!

G.G.: Can you give some comments on the big success of extreme -right winged political parties in Europe? How do young people in Holland react to this?

Necrosadist: PURE PISS, all about the political parties people here and everywhere are mostly still trapped in their own ignorance so SUCK on till...

G.G.: Are we living on a dead planet?

Necrosadist: Not yet!

G.G.: What do you think about violence?

Necrosadist: Violence? Violence's no good it doesn't solve anything we think it's just stupid and it's ending nowhere! IT SUCKS!!!

G.G.: What do you do in your daily life?

Necrosadist: Exploring the occult, swallowing tons of delayed mail, etc...

G.G.: Anything else to add?

Necrosadist: Thanx Peter for the support! Thanx to the people who have helped us so far!

SATANIC DEATH

Necrosadist, Graetheidelaan 52, 6129 GG Urmond, Holland.

Pesticide, Middenveld 12, 6129 PR Urmond (L), Holland

Nocturnal Eve, R.d. Beerenbroukln. 68, 6129 HD Urmond (L), Holland.



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FUNGORE Mag 2

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tc. etc.....Count 'em!! But wait, there is still more!! FUNGORE mag* 2 is
written in 100% English, and features alot of great and morbid artwork made
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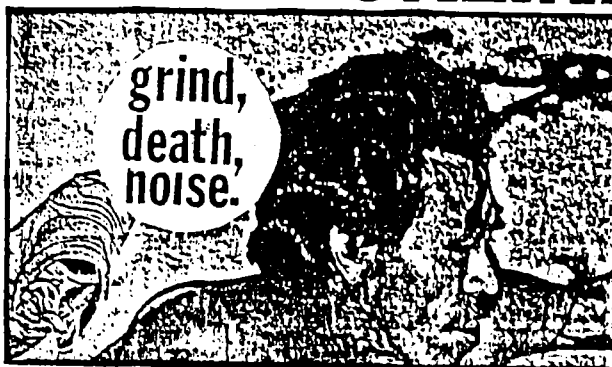


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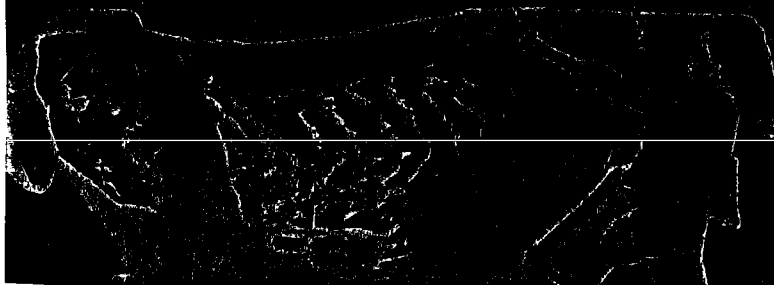
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DOUBLE THINK

are now called BEHEMOTH but the 'Scars...' 7" is still
\$3 Us/Can \$5 others from Daybreak but better yet from
Still Angry?, Punk as Fuck and others for cheaper prices!



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STILL ANGRY?

Interview : Naïseated

-GENITAL GRINDER : Why did you choose this name, line-up, how long have you been together etc. ?

-Marecel Knappek : Well, our name is **No Authority**, 'cos we hate all authorities..., authority is the biggest producer of injustice, and we hate it! Here in Czechoslovakia is a lot of authorities, but they don't have worth the shit that I expel...you know biggest word-shits from their mouth, **FUCK THEM!**

Our line-up is **PSYCHOS**: guitar/voc, **TOMMU**: bass/voc, **SANDY** : keyboard; may come a new singer **TENYSKA**-Sofar all authorities, haha! We did started in April 8, '92. We recorded **NO AUTHORITY**: 1st demo; Fuck your authority 2nd demo, a split tape with **SORDECER**, and now a split tape with **FRONT OF A TV**. Although we are together since April '92, we have played in other bands too, in the past.

-G.G. : In what sort of stuff, are you? How about your influences?

-M.K. : Uuuuh, at the moment when I write the answers to this interview I listen to **RESIST**. My fave music kind at the moment is **CRUSTCHAOSPUNK**...so bans: Resist, Protest, Bengt, Amen, Hiatus, Embittered, Raw Noise, Atentado, Genital Deformities, etc., but I love a lot of bands, my fave are **EARTH CITIZENS**, Dekadent, Confusion, Ruska Tupp, CMX, Turun Tauti, Melody Pops, Discard, Bombenfall, Lixomania, Salvation Crew, Antisect, Electro Hippies, Mushroom Attack, Kaos, 7MON...and a lot more! I also love your greek bands **FORGOTTEN PROPHECY**, **GULAG**. I don't have influences, for me the music isn't so important, but the lyrics! We are a protest, not a fashion!!!

-G.G. : What about gigs? Your future plans ?

-M.K. : We still haven't played live, because we do don't have yet good music instruments for it! But soon we'll start it, I'm looking forward to it! Here, in my opinion isn't so big problem to do gigs! See, we have new clubs, etc...As for future plans: form someother bands, 1 in the vain of **EXCREMENT OF WAR/ANTI-SECT/DOOM CRUSTCHAOSPUNK** in general, and the second will be noisecore. I also plan to release EP/LP'S on my **ANTI-CD-DISTRO**. I don't know what the other band members plan, but we all plan to do as much as we can for **ANIMAL RIGHTS**, and ecology.

-G.G. : Can you do a small introduction on your country's scene ?

-M.K. : Of course, so here is a lot of punk/HC/grind/noise bands and also great 'zines, distros, some independent shops...etc! Now here are great clubs. Now I can tell you something on these! So at first bans.

Our bans aren't so good as bans abroad we have a very young scene, some of the bands here are: Pathologist-grind/noise, Psychopathia-grind, Rotmass-anarchogrind, Hoten Toten-punk, M+M-anarchogrind, etc. Now a lot of people started caring on animal rights, veganism, etc. In our country there's a big anarchist movement, but only a few people live really with these ideas and in my opinion anarchism here has started turning to a fashion! (**G.G. note**-don't worry over here is a fucking great fashion, you can see 12 years old kids, playing it anarchists and living on their parents expenses!!!)

Great 'zines here are: **Malárie**, in my opinion the best HC-zine here! But sadly Martin my friend started who does really much for our scene, started supporting CD's, Videos...and is bad if you support fucking bastards who destroy our ideas, our life our mother **EARTH!** Great distro is **VIEW BEYOND**, really great. This man give us a big help! If wanna write to him, his adress is: **Pavel Tusi, Broziková 940, 349 01 Strábro, Czechoslovakia.** Here's a million of great things in our scene but a bilion of bad! Our people drink alcohol, don't plan to start thinking! Shit! I could write you more about it, but sorry!

-G.G. : Are metal influences really destroying the scene? Does grind-noise has to oppse metal influences more resolutely ?

-M.K. : Wow! Our metal scene is shit, fucking commercial! I must explain you that our people were born from metal, like me! I liked metal in '86-'88, I didn't like punk or anything else! Our people were born from metal scene. We hate metal scene! Because it's only a big fashion in our country! (**G.G. note** worldwide you mean dude) If you want something you must pay lot of money! And you can be ripped off! Shit! Their ideas are so stupid. Fuck, but sadly a lot of our people don't oppose to metal ideas! They want only money, money, money! Really our scene is fucking commercial! I hate any form of business, because business do support only rich authorities and I hate big authorities!

-G.G. : 500 years of America, is this a happy date for you. Do you agree that Columbus didn't discover America, he invented it!!!

-M.K. : Great question, my parents were born in America and I feel that I have indian blood. Because I'm very different from our people I love my mother **EARTH**, 'cos I'm her son! If we destroy, rape...our mother it's bad, because all what grieve to our Earth will grieve her sons! Columbus killed America, Columbus killed the spirit that gives us life! Tribal people and land are one! When you take it from their you kill the spirit! People are polluting the Earth, destroy the land, because they have no understanding of it!

FRONT OF A TV/NO AUTHORITY split tape is out! Extreme-experimental -industrial-noise! You can order it by sending 1,5 USD+ 1,5 USD (post) to: **SAG, P. MADARCIK, mlx, TIBAVSKA 4, 07301 SOBRANCE, CZECHOSLOVAKIA/EAST, EARTH**

Earth nurtures tribal people and tribal people nurture Earth! People like Columbus are bad people-authority! Don't support their ideas! The Indians of the Amazon, Inuit of the Arctic, Aborigines of Australia all depend on their land for their food, medicines and spiritual meaning-for life itself. We must help them! Protect their lands, environment, way of life! Authorities have masks, behind the masks is destruction!

-G.G. : Do you have any view on the Civil War in Northern Ireland on IRA etc. What do you think that should happen ?

-M.K. : Fine, I tell you what I know and think about the situation in Northern Ireland. Britain first occupied Ireland for its own political and economical interests hundreds of years ago. Irish people have consistently organized against this oppression and demanded the right to determine their own future. In last Irish elections in 1918 resulted in 78% of people voting for a united and independent Ireland! Just few years later

Ireland was artificially partitioned to ensure that the majority in the new state of "Northern Ireland" were loyalist and would work with the British to maintain British rule. So the same was in my country! You know Czechoslovakia is only from 1918, we were occupied by Hungaria and Austria thousand years ago!!! My grand parents told me that isn't very nice and happen if you must work for other nation! So in opinion Ireland is in the same situation! They really don't have own rights...etc. I know what does it mean for them! It isn't so long time ago when my country had to live with communist countries iron cage without own rights for life! Maybe for some people is it IRA who do something for Irish freedom, but I know about more groups who do too much! I also support Irish people and I also want UNITED and FREE IRELAND! I'm for British withdrawal from Ireland. If British go out from Ireland it will be great, so Irish people as a whole, they gain again their right for self determination.

-G.G. : Do you think that S.E. is only a fashion or is it a better lifestyle ?

-M.K. : Well, always in our movement you can find a lot of Bullshits and for them SE is only a fashion! As you can see I love it and I'm into a lot of things, but I also don't eat meat, don't drink alcohol, don't smoke and I hate all people who fuck without love! My kind of life is also SE. I never didn't know what is SE and I had the same ideas! I wasn't vegan 3 years ago, but I didn't drink alcohol, didn't smoke and always hated fucking without love. Love is for me everything, and it's very important! For me SE is protest against consuming society! SE is the lifestyle of the people of 2000! It's future! Because if you're real SE you aren't so stupid! You don't support a lot of things like TV, MEAT business SEX, Alcoholism, ... SE is really great movement, in my country SE is growing day by day, and I'm very happy if I find there in this movement also girls! I'd like to have some greek SE friends! Are there any?

-G.G. : What do you think about skins, nazists ?

M.K. : In my area isn't any skin, but there are some nazists. I hate their ideas which do support sick authority too! Here is a skin who does distribution, is into ALF, Animal Rights, Human Rights...etc. It's great. But in my area are some skin who 1 year ago were anarchists!!! Now they are KKK, Nazis... FUCK NAZIS!!! KILL THEIR IDEAS!!!

G.G. : Is it easy for aussienid to get records from abroad? From other European countries, the States? are there any indie underground stores with no rip off prices ?

M.K. : It's really hard to get for us any LP's, 7", etc. 'cos we earn montly 50-100USD and we must live here too. In April '92 I've got only 34Kcs which is equivalent to 1USD, but I live. It's hard to get any LP's, is really expensive for us. Here 1 LP costs 2USD or 1.50\$ so you can see! We are poor. But here are indie underground shops where you can buy any records or there are distributions too, where you can get these recs. I also run a distribution in collaboration with the TRIBAL WAR recs. from USA. With a friend I'll start putting out LP's, ep's of bands who are poor and are against CD's! So if any band from Greece or from all all over the world is interested to co-operate with us contact me, here isn't a ripoff! We'll be happy to help you!!! We want to do LP's/EP's of poor people who can't afford to buy or trade records! So if you're interested we can be great friends!

G.G. : Do you belong to any societies i.e. Animal Rights Anarchists, etc?

M.K. : No, but I'd like to start any co-operation with anarchist centres, animal rights centres or societies because I plan to visit your country and I'd like to know about your country a little more. I know there in Greece is a great group 17th November. I've heard about them, so they aren't so bad, aren't they? (GG note Well, to tell ya the truth, they combine extremity with violence, something that is against the Genital Grinder philosophy (NO VIOLENCE!) so I can't say so)

G.G. : What do you do in your spare time ?

M.K. : Oh, shit! A hard question! So I'll try to explain you! I'm not working and I quited my studies at High school-Hotel. It was fucking bad! So at the moment I'm not working and in my opinion it will be the same situation for 1 year. So I have a lot of free time! But when I wake up, the first thing I do is to take my guitar and start playing. Second thing when I get up is eating and listen to music. When finish eating I start writing letters, do zines, do newtapes, organise actions etc... free time is for me all when I do all for our scene! I do really much, but it's normal. I don't watch TV, or listen to the radio, etc... I also draw my art pictures! Really! Ha!

G.G. : Well, that's it, anything else to add ?

M.K. : Thanks for this interview. It was my first interview! I'd like to say a big hallo to Pablo and Fritze and

Lara, **Earth Citizens**, **Protest**, Chico and **Atentado**, Otto Itkonen and all his bands, **BRI** and **Embittered**, Kim and Duck Pond rec., **Resist**, Neil and **Tribal War**, Chris and Slug and lutece, Alex and Gulag, John Galvals, and all who love me and have helped me so far! Special thanx to Sarah, Tammy, Tenyska, Titti, Sandy, Horalka, and all nice girls. Don't distribute, buy CD's, Videos, they help the fuckin' bastards who make vivisection, war, authorities. If anyone is interested in our stuff, so send 1\$ for a tape. Sorry, but I can't answer if I don't have something for postage. Any bands willing to release LP's/EP's I'll be glad to help you! Just let me know! Destroy Business! And don't forget I want to visit your country so I'd like to get from you a little help with staying and living, OK? Anyone who wants to visit my country I can help him, or if anyone wants to play here. Thanx for your support! Any people who can do projects with me or to do any gigs there in Greece contact me!

ESKIMO DISTRO
c/o Marecel Knapel
Komenského 256/5
073 01 Sobrance
Czechoslovakia /East

E A R T H

SEXORCIST

Genital Grinder : Please introduce Sexorcist...

Sijmen: Well, we are a grind band from Holland, we started about Sept. '90 and we have 4 members, they are: Kees- bass, Jan-guitar, Coené-drums and me Sijmen-vox. The name was an idea of Kees, all the bands want to have an "evil" name, I think that sucks so he put the lletter "s" in front of the word exorcist.

G.G.: What about your influences? Do you listen only to grind? Which bands do you like especially? What about Active Minds, a band that seems to be so contriversal?

Sijmen: Our main influence is an old grind band from Holland called "**Estaban**", but that's not strange cos Jan, Kees and Coené played in that band.

We listen to all music kinds as long as it's not commercial shit, but mostly I listen to grindcore, a couple of my fave bands are: Agathocles, Exulceration, Gut, Fear Factory and tons more. I don't like **Active Minds**, it's not my kind of music.

G.G.: Which are your releases so far?

Sijmen: Our releases so far are, a reh/demo, a studio demo, the split 7" with **Extreme Smoke 57**, in the future a new 7" **Psychoslaughter** recs., a cassette for **Wild Rags**.

G.G.: Have you played any gigs outside ?

Sijmen: Not much, we played a gig at Belgium with Agathocles. I hope that we'll play in other countries too!

G.G.: How about yur beliefs on animal rights, drinking, taking drugs, etc?

Sijmen: We all have our beliefs, I believe in animal rights but in my own way, vivisection sucks especially when used for shit, but I don't think that animals are equal to people, sometimes are much better than people, animals kill only to eat, we can't say that for people, they kill for such silly things like for fuckin' religion or other shit! We don't do drugs, I hate drugs, they kill people, I think it's easy to escape from your sorrows by not using drugs.

Drinking is OK, but only if you can control yourself too much alcohol is also dangerous and it doesn't help you with your problems, you can forget them when drinking but next day they are back. I also hate bands that play music because it's a fashion, like the funk metal and death metal scene, most bands play that kind of music because it's popular and not because is the music they want to play.

G.G.: Can vivisection be justified by science if it claims to take profits from it for cancer or aids investigations? How far can a man go to save mankind?

Sijmen: If there absolutely no other way, I mean desolate, no other way, not a financial choice, I think you can justify vivisection for diseases like cancer, aids but in that case you must be sure- you did everything to make this as less painful for the animal as you can. But I think it's almost not necessary to do vivisection, there're other ways enough, maybe they cost more money but if there is money for an army, there must be money enough!

NECROANARCHY'ZINE

Hey dude, **NECROANARCHY'ZINE** is working in the number 3 and we need your help because without it nothing could be made, also **NECROANARCHY'ZINE** # 2 still is sold and only US\$3.00 (Post Paid & Package included), this # 2 has Chilean bands which is into **PUNK, THRASH, DEATH, GRIND, NOISE**. Also with some bands of other countries, remember it has 48 pages (A4) and is printed in OFF-SET, I hope that you write soon specially all bands which are in the way **DEATH, NOISE, HC/PUNK, GRIND**... (now this wrote in Spanish).....
Hey compadre, **NECROANARCHY'ZINE** esta trabajando ya en el numero 3 y te pedimos tu ayuda ya que sin esto creemos que nada se podra hacer, tu nos puedes ayudar enviandonos ideas, apoyandonos a seguir adelante y por supuesto comprando nuestro numero 2 que aún esta en venta a solo \$1000 con carta certificada incluida, este numero trae grupos chilenos que cultivan el **PUNK, SKA, DEATH, GRINDCORE, NOISE** y **THRASH**..... Además con algunos grupos de otros países, recuerda además que tiene 48 (A4) y es fotocopiada en OFF-SET.
Bien hano a todos los grupos, editores de revistas y entes sin rumbo que me escriban a: (you write me to:)

NECROANARCHY'ZINE
Claudio Torres
P. O. Box 2590
Centro de Casillas
Santiago - Chile
Southamerica

G.G.:What sort of things do you do in yur spare time ?

Si jmen:I do many things in my spare time,I go to gigs and most time the members of **Sexorcist** are at my place to listen to music and drink beer.I have a dog,who loves going to walk and I have to do my mail.

G.G.:What about your future plans?

Si jmen:We have a lot of future plans,we want to play live as much as possible,we have offers for a couple of 7",the Wild Rags tape and there's an offer for a split LP.

G.G.:Anything else to add ?

Si jmen:Thanx a lot for this interview,to all readers, thanx for your interest,we have T-Shirts and they cost 13\$,and wait for our new stuff.**KEEP GRINDING!!!**

SI JMEN

Cederstraat 69
2404 VD Alphen a/d Rijn
HOLLAND

S C A F F O L D

Scaffold is a brutal doom metal band coming from Israel.They started playing as a band almost two years ago.In the beginning they used to play grind, but they changed their lyrics and music 8 months after their formation when a member of them,ELIAD,came back from Europe and brought the LP "The Spooky Gloom" by Sempiternal Deathreign and after watching CATHEDRAL playing live with AGNOSTIC FRONT.

The band consists of five members,**Eran**-vocals, **Elad**-drums,**OZ**-guitar,**Nadav**-guitar,**Eliad**-bass.

So far they have released a 9 track studio demo called "Vortex of fear" which is 40 min. length.They have played some gigs so far and have received great feedback from the fans.Although they now play doom, their songs have still a grind feeling.

In their favorite bands are included Morbid Angel, Sempiternal Deathreign,Carcass,Disharmonic Orchestra, Massacre,Grave,Blood...

For further infos on **SCAFFOLD** write to:

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Germany





59

Having heard their brilliant demo "... and the sickness began" I decided to send an interview to this incredibly perverse Swiss act.

-Genital Grinder:When was Exulceration formed?

-Exulceration:The band was formed in March '90 by Laurent(guitar/vox);Jean-Claude(bass/vox) and me,Chris(drums).We recorded our 1st demo "and the sickness began..." in September '90 and in July '91,Jean-Claude left the band due to his marriage and in September Jean-Luc took the bass.A split lp with the french deathgrinders Putrid Offal,will be out soon on Wimp recs.

-G.G.:Do you play gigs often?

-Exulceration:Until now we did 7 gigs(4 in Switzerland,1 in Italy,1 in France and in 1 in Belgium)with bands such as Disgrace,Morbid Death,Go-refest,Massacra Noise,Korsakov,Minotaur,Intumescence,Damnatory,etc...

-G.G.:What about do your lyrics talk?

-Exulceration:Well,our lyrics are written by Laurent and they deal with death,sickness,human stupidity like wars or army.

-G.G.:Which bands do you like most?

-Exulceration:Terrorizer,Carcass,Napalm Death,Therion,Carbonized,Vader,Xysma,Necrotomy,Fear of God(R.I.P.),Agathocles,etc...

-G.G.:What do you think about tape trading?

-Exulceration:It's great to know more stuffs,but unfortunately I have not enough time to do it.I haven't any list,but some correspondents send me sometimes some new stuff,it's cool!

-G.G.:Future plans?

-Exulceration:We hope to do lots of gigs with Putrid Offal,when our split lp will be out.You can order it at Wimp recs. for 12\$.

-G.G.:How's life in Switzerland, are there any other grind/noise bands at the moment?

-Exulceration:I unfortunately don't know any other grind/noise bands here!There was Fear of God but they've splitted up a long time ago.Shit!(Eh!What about the godly Crawl Noise,er?-G.G.) There are some death/doom/black metal bands like Samael,Coffin,Damnatory,Nergal,etc...Anyway the contacts between us and them are quite cool even if we don't play the same kind of music.About gigs,there is a total lack of

EXULCERATION new line-up:
Chris(dr.)/Laurent(guits.-vox)/Jean-Luc(bass)



Exulceration cont.)

of -support for the underground scene!Shit!(once again,ha!ha!)

-G.G.:Anything else you might want to ad?

-Exulceration:Thanx for your interview.If you are interested,we have some T-shirts out,buy also our split lp.Good luck with Genital Grinder zine.

Well,that was the int. with the new Swiss grind godz.Thanx a lot to Chris for the interview.For the split lp with Putrid Offal,write to:
Wimp records,c/o S. Van Kerckhoven,Baerdijk 79,5062 HS Oisterwijk,Hol-
land.

For infos/etc. on Exulc
Chris Filliettaz,Ch.

eration,write to:
d'Eysins 36,1260 Nyon
Switzerland

Exulceration have
available the follo

wing stuff:

"And the sickness

began..." demo-5\$

T-shirts(B/W,2 faces)

13\$(Europe)/15\$(elsewhere)



ISSUE#2 featuring killer noise/grind is out now!!!It contains many interviews with:J.G.B.(also on cover!!),Kokina/Phrenetic noise, Nephrite,V.D.M.C.,Meat shits,Splatterreah,Extreme snuck 57,Squirm/ Evoked curse etc,The necrophiliacs,Ass ache,The sexorcist and the editor of Brutalizing noise zine!!! Also many articles/reviews of: W.B.L.,A.B.L.,Urban noise,Filthy charity,Geezt?,Necrotoay,Central grinder,Santoctonus,Noiselaughter,Cadaverous condition,Krankhaft, Satanic death,Dissection(Pol),Machinegod,E.S.57,Spasa,Neuroparalya, Neurasthenia,Tumor,Septic core,Acoustic grinder and even more!!! Of course there's adds of zines & rec.companies!!!!And it's written in all English and professionally printed on nice decent papers (52 pages-A5 size)!!!!It costs only US\$4(Overseas)...Cash only please! Also I prefer trading my zines for other zines/demos....from your countries!!!So if you want to exchange anything,get in touch now!!! *Issue#1 featuring Tumor,Ulcerous chleam,Hiatus,Monkey nush,M.Shits, Acathocies,C.contusion etc. is still available for the same price!!! *Zine editors:Grind/Death/Noise...!!!!Let's trade issues!!!!!! *All bands!!!Send your promo stuff for guaranteed review/interview!! Of course you'll get free copy of zine when it's out!!!!NO RIP OFF!!!! *Face traders!!!Send your list!!!And you'll get mine real soon!!!

Rumi Iwamoto
4-31-11, Eifuku, Suginami-ku,
TOKYO 168 JAPAN

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INSULT AUTHORITY

Insult Authority is a new Greek, hc/grind act. It all begun in the winter of 90/91, when Michalis (vox), left from "Fasaria". So then he formed a band under the name "Daydream Nation", but in summer of '91 a total changed was made in that band, and the name changed to "Insult Authority". Their music is a mix of hc/grind influenced by punk and with vox in the vein of E.N.T. (yep, they have 2 singers). Their lyrics are about ecological and political subjects. So far they have released a rehearsal tape and recently their first demo titled "Are your meals costing the Earth?", which is one my lovlies, It reminds me the first greek hc/grind bands (like Sound Pollution, Parakmi, etc.), but they have some good ideas and their own style. The present line up is: -Michalis: vox, harmonica(?!) / -Nick: drums / -Sotiris: bass, vox and John: guitar. Michael with Sotiris are doing a nice zine called "Underground Peace". Get their demo + rehearsal for 4\$ (if I'm right) or a trade. Recently Michael started a new zine (side projekt of U.P.) called "Machine Form" interested for industrial noisecore bands.

Write to: Michalis Agrafiotis
Elispondou 50
55131 Thessaloniki

Sotiris Gekas
Gavriylidou 111
55131 Thessaloniki

Greece

N.A.S.

N.A.S (Noise Against Silence) is a new great industrial/noisecore band hailing from Thessalon9iki. Formed in early '91 when Cursed (who is the only member of the band) learned that there is a kind of music called industrial/noise. It was easy to make such a band so he made it and gave it the name Noise Against Silence, because this name is not influenced by gore/political/ecological/satanic/etc. themes. This abnd uses all lyric kinds. Cursed's using noise machines and a little bit of guitar and mix it with growls to make his music.

So far N.A.S. has released 2 demos. The first is called "Zombified Cannibals" including 35 pervesive trax of total madness. The second one was out a little while ago, titled "No place left for humans" and has more than 1200 trax of insane zombified music. All the guitar parts in both demos are played by Theo. All the drum parts in the first demo are played by Cursed and some vox in some parts of the first demo are played by Nick. Also there are some noise parts in the second demo made by Kiria-kos. Get both the 1st/2nd demo for 3\$ (Europe) / 4\$ (overseas), or with anything good for exchange. Write to John "Cursed" Karakasis

Antonίου Tousa 10
Harilaou 54 250
Thessaloniki
Greece.

BOWEL VOMIT

Formed back in '88, under the name Accursed (they used to play a kind of Thrashcore or so) Bowel Vomit decide to play in '90 twisted death grind. At the same year after some evnts that took place, Cursed (vox) remained the only member of the band. So after a long time spent on looking for new members Bowel Vomit, saw the light of the day in early '91. The band's present line up is:

-Cursed: vox
-Venos: bass/backing screams
-Thanasis: guitars

So far they have released two rehearsal tapes! The first one is pure grindcore with some death metal influences and drums played by Manslayer (vox on Nekrophobia - hi eternal noiz brother - G.G.). But because Manslayer joined the army on the second reh. drums are played from Roulis (session drummer) and the sound is death metal with some grind themes. Lyrics referring 'bout gore/ecological/etc. subjekts. For the reh. tapes you can send 2\$(Europe)/3\$(overseas) or a trade to

John "Cursed" karakasis
Antoniou Touse 10
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AUDIOSTENCH

AUDIOSTENCH IS an one man industrial noise band, coming from Holland. Behind this projekt is Winston Kamstra, who after the making of several noisy demo's under many different names, came up with the idea of another projekt. So AUDIOSTENCH saw the light of the day somewhere in the spring of 1990.

Audiostench is a projekt based on noisecore, as modulated by bands like 7 Minutes of Nausea, Crawl Noise, Senseless Aggression and of course the legendary as well as revolutionary ATTA. The main goal of Audiostench is to record such an extreme powerfull industrial noisecore that will blow people away, and will leave them totally shocked!

AUDIOSTENCH went back to what real noisecore stands for! For what the word 'NOISE' really means! No muzic, No melody! No harmony!

For the recordings AUDIOSTENCH made use of both instruments and machinery. And finally a split 7" with the grind/noisers Satanic Death came out in the summer of '91, and although the amount of industrial noisecore lovers throught the world is really small, the 7" goes thru many hands.

The critics of fans are very positive, and Audiostench, is believed

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De Wie
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-G.G.:

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split 7" with Patareni (Deadland Massacre) from Croatia, was amazing, so great! Well, other influences that maybe influenced indirectly Audiostench are Senseless Aggression, Petra Lip band, Distorted Disproportionation, Tumor, Grueling Existence, Geest?, Merciless Noise, 7 Minutes of Nausea, Pathologist, Crawl Noise, Nero, Sickness (the Greek one or the Malaysian one? -G.G.) and some more.

-G.G.: What about do your lyrics talk?

-Winston: Because Audiostench is an industrial noisecore, there are no real vox on it, only extreme distorted vox, which aren't vox anymore you see? (Yeah, men exactly what I was doing with Sickness back in 89-90-G.G.). Audiostench has no lyrics. Because the music is industrial noisecore, the sphere is also the same, and also universal, spaceable. There are only the songtitles and are in the futuristic genre like "Phase 1: Megabyte Mayhem" or "Phase 3: On the planet of radiation", etc.

-G.G.: Are you satisfied with the result of the split 7" with S.D.?

VIEW

Which are your
influences?

Well, the main
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-Winston: Yes I'm satisfied with the result. Of course it could be even powerfull! But I'm really happy with it! The sound is powerfull and extremely noisy!!!!!! The reviews also are very cool! Satanic Death is also nice, they are grindnoise.

-G.G.: Really, what do you think about i) drugs, ii) vivisection, iii) straight edge?

-Winston: Drugs: Why use it? Try better to be happy with your life, not with drugs. Stable in life it's sometimes okay. But using it just to be cool is a bit stupid.

Vivisection: It fuckin' sucks. Using animals for testing of make-up, etc. is sick, really sick. I'm happy to say that a campaign started in Holland to support what's tested and what's un-tested make-up products. That's cool cos many people don't know what's tested and what's not. A girl told me lately that all the shops of the international concern "The Body Shop" only sell un-tested cosmetics. I'm not sure about it, but if it is, it's a good idea which should be supported.

Straight Edge: The original S.E. was cool. But now lots of S.E. 'ers are so called cool-guys and verbal very aggressive. I know someone who smokes cigarettes because she had some mental problems. Why should I judge her for the fact that she smokes? If you are S.E. and you can respect others position then I think it's good.

-G.G.: Though Audiostench is coming from the grindnoise core field, your side of the split 7" has an incredible industrial approach and various feelings, are you also into the industrial scene, or it was just an idea of realising your side in that vein?

-Winston: From the beginning the idea was there to make such a sound as it is now on the 7". Yes the sound is heavy and noisy and very "industrial" with many dubs and mixing it finally got this sound. It's brutal I think.

-G.G.: What about the future?

-Winston: I have no direct plans for the future at the moment. I will probably be on the next 7" compilation of Chris Dodge of Maximum Rock 'n/ Roll zine. The first 7" was called Bleeeeaaarrggghh! or something. Next will be titled "Son of Blueeerrgh" and again with many, many bands.

-G.G.: What do you do on your spare time, and do you play in other bands as well?

-Winston: When I have free time I mostly go to my girlfriend and talk, go to house-parties, dance, movies, etc. Yes, I sang on the 7" of Irritant Chaos. We do not practice anymore cos many members moved to other towns. We did hc/grind. Our split 7" with the Hoorn thrashers Total Loss is still available for 5\$. I'm also guitarist/vocalist of Contradiction. Our style is E.N.T., Nausea, Discharge, Majesty, etc. We hope to do our first gig soon.

-G.G.: Do you anything about Greece, and do you have to add anything else?

-Winston: Well, I know very few things about Greece. I've never been there. Maybe in the future. It's amazing that Athens was a democratic city before any soul lived in my country, ya know in times of Platon, etc.

Thanx a lot for the interview, anyone interest can write, my adress is Winston Kamstra, De Wieken 192, 1622 GZ Hoorn, Holland.

